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SCREEN RADIO MUSIC STAGE

VARIETY

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FILM BIZ BONANZA GROWS

Charge Radio Overlooks Its Big Chance to Educate Femmes on War

Observers of the educational side of broadcasting are of the opinion that the networks have so far failed to demonstrate an understanding of the various problems that confront American women as a result of the war.

These observers feel that the networks have been decidedly remiss in bringing much-needed guidance and information to the millions of women whose entire scheme of living and habits have been uprooted either by their entrance into industry, or by the absence of their men in the armed services. It is a job, contend the observers, that must be done not during the day, when a huge quotient of the women are out of their homes, but during the early evening hours amid their relaxation before the radio.

For the first time in their lives millions of women are confronted with the puzzling intricacies of taxes and finance. Those who are engaged in war work and are mothers could be given specific guidance in matters of child welfare and nutrition. Other experts would treat with such topics as health and recreation, each viewed from the angle of wartime conditions.

One observer has suggested that Columbia, for instance, convert its Saturday evening 'People's Platform' into a project along the foregoing lines and that for a series of weeks this program devote itself exclusively to enlightening the women citizenry on the suggested subjects.

Alvino Rey Takes Entire Orch Into Plane Plant To Duck War Problems

Alvino Rey has placed himself and entire male personnel of his orchestra as war workers in the Lockheed-Vega airplane plant near Los Angeles. They began working a midnight to eight a.m. shift the middle of last week, while the King Sisters (4), who were part of the band and among whom is Rey's wife, began arranging for bookings for themselves.

Rey's action followed by a few days his message to Music Corp. of America (bookers) that unless the agency could give him a reasonable guarantee that he and his men wouldn't continue to be bothered by war problems, the outfit would go out of business.

It's said that Rey's action is at least partially based on the fact that, after months of constantly replacing men, five musicians in his current outfit were due to be drafted. Placing them in war work, however, may or may not remove them from the shadow of service.

It's also said, but unconfirmed, that Rey is figuring on fulfilling dates during his band's tenure as production workers. Factory hours of midnight to morning would allow time for afternoon bookings or a radio commercial.

Girl Band Too Hot For Greenwich Village Inn

Stelle Slavin's all-girl orchestra of five pieces opened and closed in a couple hours at the Greenwich Village Inn, N. Y., a week ago Monday night (15). Inn bought them for four weeks on the idea they played sweet, as most girl combos do, but after an hour of sugary medleys, the gals, who are interested only in jive, balked and broke loose with a barrage of hot stuff.

They walked before the evening was complete, mutually agreeing with the management that they were miscast. William Morris agency represents them.

Sailors Love Tear-Jerkers

Unofficial survey made by the boys in the music publishing business at the Brooklyn Navy Yard and other naval bases discloses that, regardless of how the Office of War Information feels about it, the sentimental ditty is first in the heart of a sailor when it comes to songs. Claimed by the self-appointed probers that the tars prefer the 'escape' tunes of the 'Melancholy Baby' idiom.

Findings negate the recent claims of the OWI that the sailors, as with the Army, prefer such war tunes as 'This Is Worth Fighting For,' 'We Did It Before,' etc.

That goes for the English tars as well, it's claimed, with 'Dora Dean,' the English counterpart of 'Sweet

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Wilder (Adjective, Not Noun) Reaction Grows To 'Skin of Our Teeth'

Difference in audience reaction to 'The Skin of Our Teeth,' Plymouth, N. Y., continues to grow stronger, the front of the house being regaled nightly by dissenters. Most violent resentment was demonstrated by a woman objector last week, when she thrust her fist through a canvas sign outside the theatre announcing a special matinee Washington's Birthday.

One man who took the air after the first act stalked to the boxoffice and bitterly declared it was the first time in a dozen years he walked out on a play. There are between 10 and 15 patrons who leave the house before the show at every performance. Still, the Thornton Wilder play is thriving on controversy, holding to much bigger grosses than expected. Last week the count was close to $22,000, great money or a straight play.

BUT MORE WARY OF UPPED COSTS

All Companies Showing Greatest Returns in Their History, Though Upbeat Has Been Accompanied by Increased Production Expenditures

STORIES, TAXES, ETC.

Picture biz profits are pyramiding to new heights, according to successively higher gross returns currently being reported in distribution and exhibition.

Earning records are being broken virtually every month. One of the major distribs has six pictures with a combined total gross of $15,000,000 to $16,000,000 in the bag. RKO theatres are reported showing profits 200% and more greater than last year for comparable periods. Theatre chains, (outside of the major circuits, such as Loew's, Warners, Par and National Theatres which are all showing tremendous increases), in some cases are rolling up from $20,000 to $35,000 more net profit per week than at the same time a year ago.

Despite the huge general increase

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OWI, CIAA Open Defense Against Congressional Snipers of DX 'Waste'

Washington, Feb. 23.

Government's two major propaganda agencies, the Office of War Information and the Office of the Coordinator of Inter-American Affairs, are piling up loads of ammunition pending a threatened full-dress investigation of their activities by Congress, to refute frequently-heard talk here that DX radio airing is a waste of public funds.

Some anti-Roosevelt senators and congressmen have been yipping that the large sums being spent for broadcasting by the OWI and CIAA

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OLDER THE BAND'S REP, THE BIGGER THE CHECK

It's a curious truth that orchestras that have been in the public eye longest as strong names draw a higher average check total on cafe and hotel dates than newer, equally popular outfits. There have been numerous explanations for this but, according to bandmen with years of experience, the reason is this: There are three separate financial levels from which long-established bands draw. When the current top names like the Dorseys, Benny Goodman,

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4 Showfolk Dead in Clipper Crash; Misses Froman, Drysdale Serious

The worst tragedy to befall show business in this war since the death of Carole Lombard in 1942 occurred Monday (22), when the Yankee Clipper crashed in Tagus River, near Lisbon, Portugal, and took the lives of four showfolk and resulted in injuries to five others. The dead are Tamara (Swann), Roy (Lorraine &) Rognan, Arthur A. Lee, former vice-president and general manager of Gaumont-British, and Frank Cuehl, Mutual Broadcasting System correspondent. Those injured, in more or less serious degree, are Jane Froman, Yvette (Elsa Harris Silver), Gypsy Markoff, Grace Drysdale and Jeanne Lorraine, Rognan's wife and partner in their comedy act. Miss Froman (in private life the wife of Capt. Don Ross, her former manager) and Miss Drysdale (who does a manikin act) are reported critical.

All the performers were en route, under USO-Camp Shows auspices, to entertain American servicemen at overseas bases. They were among 39 passengers and crew, of whom only 15 survive, aboard the Clipper.

Tamara—as she was billed—was a highly popular singer, probably best known for her singing of Jerome Kern's 'Smoke Gets in Your Eyes' click in 'Roberta,' the stage original. Rognan, with his partner-wife, was beginning to reach the top brackets. From vaudeville they last year went into pictures, clicking in a couple at Paramount, and the comedy team

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War Songs of 1917 Better Known Than '43 Tunes

Detroit, Feb. 23.

Speaking of the number and quality of this country's war songs, Dave Silverman, music librarian of WJR here, has just completed a compilation and check on patriotic music. His list of numbers for World War I runs to 63, whereas his list for the present war runs to 150, with more coming in daily.

He made an effort to determine their popularity and discovered that the public today is far more familiar with the songs of 1917 than they are with the new crop of war songs.

Guard Gagmen Against Raiders

Hollywood, Feb. 23.

Agencies are watching their comedy writers closer than a hen with her chicks. There are raiders afoot, what with three new comedy shows soon to be launched, and the old stuff that crinkles still talks. Each comedy show, with few exceptions, has or would like to have anywhere from three to eight gag cooker-uppers. Average weekly wage is around $200.

With Milton Berle, Ransom Sherman, Groucho Marx and possibly Al Pearce getting their writing staffs in order, the imminence of raids is not to be discounted.

Golenpaul Says Blue Timed F.D.R. Airing So As To Force Off 'Info Pls.'

Dan Golenpaul, owner of 'Information, Please' (Heinz) last weekend charged the Blue Network with fathering the idea of having President Roosevelt go on the air at 10:30 p.m. Monday (22). According to Golenpaul, CBS, NBC and Mutual had originally agreed to clear 10 p.m., but that the Blue had demurred and insisted on making it 10:30 p.m., when 'Info' broadcasts over NBC.

The Blue heard that Golenpaul had taken his plaint to Washington, but it expressed itself as certain that if Golenpaul did some digging into the facts he would find that all the networks were readily agreeable to the 10:30 arrangement. The Blue also pointed out that it had a right to protect its own Raymond Gram Swing and Gracie Fields commercials.

'Info Please' was naturally forced off the air by the President's broadcast. It got in approximately 15 minutes, however, because F. D. R.'s talk was shorter than expected.

12-15% of Patrons In B'way Theatres Now Servicemen, 4% in '42

A year or so ago running only about 4% of attendance, servicemen now patronizing downtown N. Y. picture theatres have increased to between 12 and 15% in paid admissions. This does not include the free tickets which are distributed through the USO to soldiers, sailors and marines. They go as high as 2,000 a week for some of the larger houses.

The bulk of the trade from servicemen comes on weekends, but despite the large slice of attendance which they represent, grosses have not been interfered with as result of the low prices charged. Theatres assess the men in uniform 25c per ticket, regardless of the time, although they are forced to pay the tax applicable to the price of admission in effect on entrance. In other words, if they come in when the price is 99c, they pay the nominal 25c, plus the tax that would apply on the higher-priced ticket, or 9c with total cost then running, 34c. Government has refused to disallow this tax, although efforts were made to have it removed.

There have been some complaints that certain theatres in the Greater N. Y. area have taken advantage of the servicemen by charging them full admissions.

Agents Will Fight Screen Writers' Proposal to Cut Commission to 5%

Hollywood, Feb. 23.

Agents are girding for a fight with the Screen Writers Guild, which among other things has demanded a cut in commissions from 10 to 5%. The SAG threatens to set up its own agency to service members if the Artists Managers Guild does not accept the writers' terms. The writers have called a general membership meeting for March 1 at the Roosevelt hotel to discuss the progress of negotiations with the AMG. Further meeting between the two groups are slated for early next month in case negotiations collapse.

The SWG plan of action includes: (1) the franchising of any agents regardless of membership in the AMG who are willing to meet its demands, and the placing on the Guild's recommended list only those agents who hold SWG franchises; (2) the establishment of a SWG agency service to its membership; and (3) a SWG-sponsored cooperative agency to be run by competent professional agents.

The demands which the SWG has already approved in connection with franchises for agents include:

1—The SWG is to issue franchises to agents and guild members and deal only with a franchised agent.

2—If the agent forfeits his franchise, his contract with the writer shall be terminated.

3—There shall be a separate contract for employment of agents in any field other than motion pictures; a separate contract for the employment of an agent to sell original material; separate contracts relating to the writers services in any capacity other than as a writer.

4—All existing contracts between

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VAN DYKE $500,000 ESTATE TO FAMILY

Los Angeles, Feb. 23.

W. S. Van Dyke II, film director who died Feb. 5, left an estate estimated at $500,000, according to his will, filed for probate in Superior Court. Mabel Walker Willebrandt was named sole trustee and executrix.

Trust will be dissolved when youngest of the three Van Dyke children reach 21. Bequests of $1,000 a month to his widow and $400 monthly to his mother were accompanied by a request that the palatial family home in Brentwood be sold to cut down unnecessary expense and that the children be educated in public schools. Eventually the estate will be divided equally among the widow and children.

Yates Taking No Chances Losing Autry After War

Hollywood, Feb. 23.

Gene Autry, now a sergeant in the Army, and his old boss, the Republic studio (Herb Yates) are negotiating a new five-year contract, effective after the war. Current pact, signed in 1939, expires in August, 1944.

Understood the studio figures that Autry's boxoffice draw will be stronger than ever as a result of his Army service. Cowboy star is now stationed at Luke Field, near Phoenix, Ariz., in the Army Air Force.

'Specialing' Roy Rogers

With Gene Autry in the armed forces, Republic is upping its production ante on hoss oprys starring its former No. 2 cowpoke, Roy Rogers. All Rogers' pix in the future will be classified by the studio as 'specials.' That means not only extra coin for production, but added exploitation and publicity on the Rogers series.

Rep's original sked called for its top boots-and-saddler to make only two 'specials' and six of the garden variety of westerns. Revised budgeting puts all eight into the 'special' category.

Rogers has recently been getting heavy exploitation through p. a. tours. He has done a rodeo stint, was at the White House during the President's Birthday Ball celebration in Washington, and is playing Army camps all this month.

APPROPRIATELY CAST

Hollywood, Feb. 23.

Michael Chekov, nephew of the great Russian dramatist, Anton Chekov, is acting in M-G's 'Russia.'

Actor was an independent producer and dramatic coach in N. Y.

Jane Russell's Classy Chassis Bothers Cops

San Francisco, Feb. 23.

The lush anatomical posters of Jane Russell started a police censorship drive on theatrical billboards that was extended to include a burley campaign poster (the Liberty). Miss Russell's figure has been an eyeful on the S. F. 'Outlaw' billboards for the past two weeks.

Warrants for the arrest of the billposting company reps were ready for signature, but when the reps told Judge Clarence Morris they planned to remove the ads, he let them off with a warning and the warrants were torn up. The judge said that arrests and jail sentences would follow exhibition of any similar posters in violation of police code section that bans exhibiting 'any photograph or drawing exposing any portion of the human body that would tend to deprave the morals or prove shocking.'

Police Chief Charles Dullea said he had received hundreds of complaints objecting to the lush lady, but more so to obscene remarks and embellishments scribbled in by children. Dullea called the posters 'a damn outrage.'

OWI's Global Reorg Will 'Streamline' Not Change Film, Radio Operations

Washington, Feb. 23.

No radical change is expected in the Office of War Information's handling of its foreign broadcasts and foreign film arrangements as a result of Monday's (22) global reorganization of the OWI's Overseas Branch. The reorganization was designed to streamline operations, not change them.

Although no regional director was named for Russia, Robert Sherwood, head of the Overseas Bureau, will supervise Russo-American relations. His organization will continue to supply the Soviet with U. S. feature films, shorts and news. American pics are said to be meeting with a favorable reception in the U.S.S.R., and even the satirical, anti-Soviet 'Ninotchka,' has been received good-naturedly.

In North Africa, the film setup is relatively simple, for the North Africans are eager to see U. S. releases after two years of Axis propaganda. Many American films were impounded by the Vichy officials, including the Charles Laughton remake of 'The Hunchback of Notre Dame.' These are now being released. The British

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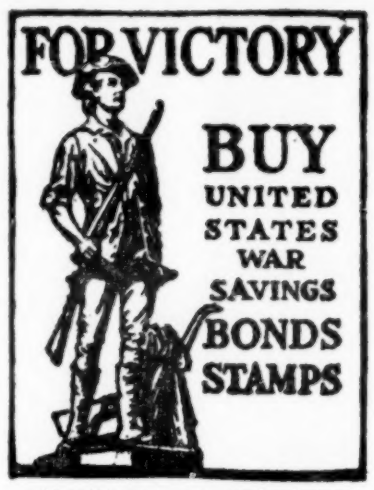

It will cost money to defeat Germany, Japan and Italy. Our government calls on you to help now.

Buy war savings bonds or stamps today. Buy them every day if you can. But buy them on a regular basis.

NBC Putting Axis Thugs on Trial

NBC's 'The Day of Reckoning,' in which Hitler, Mussolini, Laval, Quisling and Tojo will be placed on trial for their crimes against humanity, opens in the 7-7:30 p.m. niche this Saturday (27). There will be a different script over a period of five weeks, with each script prepared by a different writer.

Moss Hart has done the initial script, the culprit being Hitler, and Raymond Massey will play the prosecutor and Monty Wooley will be cast as the 'Devil,' the defending counsel. Milton Krents, director of radio for the Council for Democracy, conceived the series' idea.

'Yankee Doodle' % Starts To Geo. M. Cohan's Estate

First check on the profits of 'Yankee Doodle Dandy' was paid the George M. Cohan estate last week by Warners, the amount approximating $14,000. Late star's arrangement with Warners called for the payment to him of $125,000 prior to the picture's completion, plus 10% of the film rentals afte. the first $1,500,000. With the picture in general release there will be a steady flow of remittances to the estate for many months. So far there has been no accounting of foreign earnings. Understood that James Cagney's share for his starring in the biographical film is 10% from the first dollar of the Warners' end.

Ethel Levey, who was Cohan's first

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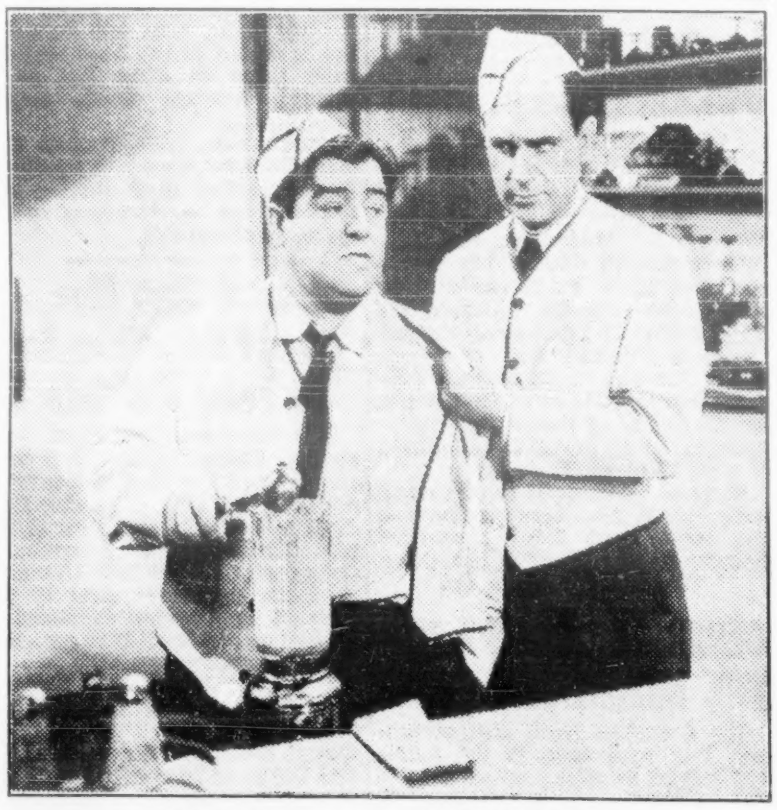

ABBOTT and COSTELLO

'I think that Bud Abbott and Lou Costello are God's gift to gloom and besides that there is such a sweetness in this pair, a natural guilelessness, good humor and fun that I would follow them from here to Mars if we had a big enough rocket to take Lou and myself at the same time.'—ELSA MAXWELL, *New York Post.*

Universal Pictures — Camel Cigarettes, NBC

Under Personal Management of: EDWARD SHERMAN

Famous First Nights

'Babette'

(Broadway, N. Y., Nov. 16, 1903)

Fritzi Scheff, 'late of the Metropolitan Opera Co.', as the billing proudly announced her, came into New York for her initial wrestle with musicals, after a week in Washington. The operetta was not the best Victor Herbert and Harry B. Smith wrote, but it had movement and tunefulness and Miss Scheff's magnetism did the rest. It put her over.

'New Year's Eve on Washington's Birthday' Sizes Up B'way Weekend

'Bigger than New Year's eve'—that's what legit theatre ticket brokers said hours before evening curtains Saturday (20), when Broadway was thronged to the hilt.

Agencies had no tickets, except a few spares for mediocre shows, and that was about the same for the boxoffices. Broadway has resembled a weekend town for many months, but on this occasion the influx was seemingly greater because of the three-day holiday, ending Monday (22) with Washington's Birthday.

Almost spring-like weather was another factor. Sunday shows got a fine break, new high takings for afternoon performances being registered, same going for the holiday, when the main stem was again packed before matinee time. Matinees in 25 out of 27 theatres were played on the holiday, switched from the midweek, when only four performances were scheduled. Even though few shows have extra performances, heavy grosses on the week look assured.

Though some attractions claim strong advance sales, most shows will slide during the next few weeks, or until the federal tax deadline is passed. Heaviest income levies in

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Footing the Bill in Spades

San Francisco, Feb. 23.

Professional dancers are, on the whole, meeting cold rebuffs from ration boards here when they seek certificates for dancing shoes, leaving the terp artists the only alternative of using their regular ration coupons for stage shoes.

One ration-board functionary went so far as to tell a Spanish dancer she could dance in the high-heeled street shoes she was wearing at the time, for all he cared.

Dancers don't savvy the uncooperative attitude they have run into at the ration boards.

London Suit on 'Sawing Woman' Recalls Magico Goldin's Showmanship

London, Feb. 23.

A decision in Chancery court here Friday (19) revived after 20 years memory of an international controversy on just what magician had exclusive claim to the illusion of sawing a woman in half. Court, ruling in a suit brought by Cecil Lyle against another magician, decided that Lyle had no exclusive right to a trick which anybody could learn by reading various books.

Lyle claimed he had inherited the rights to the trick from the late Horace Goldin and that they were exclusive.

Counsel for the defendant told the court that he had evidence women had been 'sawed' in half in Queen Victoria's time, which pre-dated

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BENNY GOODMAN 6TH BAND SIGNED BY 20TH

Hollywood, Feb. 23.

20th-Fox has signed Benny Goodman to an exclusive picture contract, starting with 'The Girls He Left Behind,' a filmusical to be produced by William LeBaron.

Studio has rounded up five name bands in addition to Goodman's. Others are Cab Calloway, Woody Herman, Harry James, Sammy Kaye, latter, of course, now a captain in the U. S. Army.

Huberts 'Tired,' Will Break Up Act This Yr.

Cleveland, Feb. 23.

Fritz and Jean Hubert, knockabout pantomimic team, intend to break 't up this spring after 14 years partnership.

Now 36 and tired of taking prattfalls, Fritz says he is looking for an accountant's job in Cleveland's defense factories during his current run at Alpine Village. He was formerly a bookkeeper in Portland, Ore., before organizing act. Sister also willing to drop their acrobatic takeoffs on two drunks, saying the grind is too strenuous.

Hope's Busy Year

Hollywood, Feb. 23.

Bob Hope made 383 appearances at camp shows and benefits in 1942, according to a list compiled at the request of the Government.

Sixty of the shows were put on during his three-week tour of Alaska.

PHIL BAKER'S PIC

Phil Baker takes his 'Take It or Leave It' quiz program to the Coast in a couple of weeks while he fills a picture commitment. Deal calls for an eight-week stint, after which he'll return east.

'Take It' airs Sunday nights on CBS for Eversharp, through the Biow agency.

BLANCHE RING AT 66 GIVEN M-G CONTRACT

Hollywood, Feb. 23.

Blanche Ring, once a top stage name and best remembered for her singing of 'Rings on My Fingers,' moves into Metro under a contract, with a spot opposite Charles Laughton in 'Man Down Under' as her introduction to the Culver City lot.

Long before Hollywood gave out films instead of lemon groves, Blanche Ring was singing popular ditties opposite Nat Goodwin, James A. Hearn, Chauncey Olcott and other matinee idols of that era. This will be her second appearance in Hollywood, her first being with Bing Crosby in the Universal picture, 'If I Had My Way,' in 1941. She is 66.

Maxine Elliott's Estate In Excess of $1,000,000

Appraisal of the estate of Maxine Elliott was made on Tuesday (23) by former Judge Louis J. Lefkowitz of the State Tax Commission. The actress, who died in Cannes, France, on March 5, 1940, left a gross estate of $1,359,132 and a net of $1,140,065.77.

A sister, Lady Gertrude Forbes-Robertson, of Shaftesbury, England, receives 60% of the residue of the estate in trust, and four nieces receive one-tenth each of the estate in trust. The nieces are Maxine Miles, of Twyford, England, Jean Van Gyseghen, of London, Chloe Forbes-Robertson, and Diana Sheean, of '15 East 72d st., N. Y. (She is Vincent Sheean's wife.) The late actress also left bequests to six employees in Cannes, France.

Lady Forbes-Robertson, the wife of Sir Johnstone, in addition received 1,500 shares of the Elliott Theatre Co., which owns part of the Maxine Elliott theatre. The other part is owned by the E.F.G. Corp., a Shubert enterprise. The estate's share was sold to the E.F.G. Corp., for $10,000 cash and discharge of a debt of $125,628 which the late actress owed to the corporation.

The transfer tax lists the estate as follows: stocks, $648,241; bonds, $576,553; cash, $26,268; $52,912 as transfer tax on a trust fund she set up for the four nieces in 1929 amounting to about $250,000, and $55,156 miscellaneous cash and interest on property.

Henry J. Wolff and Louis G. Bissell, of 25 Broadway, are executors of the will. Chadbourne, Wallace, Parke & Whiteside are attorneys for the estate.

ADAPT U.S. PIX FOR WORLD

REAL WAR ACTION

There can be only one mitigation of a tragedy such as the Yankee Clipper crash Monday evening (22) at Lisbon. Showfolk lost their lives, but they lost them in the line of duty.

This should be further inspiration to show business in general and performers in particular—that their great efforts in morale work must not stop and, in fact, should be re-doubled.

Tamara, a lovely singer, and Roy Rognan, a fine young performer, are hard losses to take, but they died for a cause in which no sacrifice can be deemed too great. They died in a manner perhaps as heroic as the soldier on the battlefield, and show business can proudly pin two more gold stars on its service banner alongside the one left by Carole Lombard.

Show business has been doing exemplary war work right along, but the Lisbon crash, like Miss Lombard's death Jan. 16, 1942, proved conclusively that performers are not merely sacrificing time and effort. In going to offshore bases, actors are literally going into action on the front lines.

And they must continue doing so, for the best fighting soldier is the one whose morale is high. Performers, whether playing camps at home or abroad, have proven a terrific morale stimulant. The recent experiences of the Feminine Theatrical Task Force (Kay Francis, Martha Raye, Mitzi Mayfair and Carol Landis) are a notable example.

Nearly all performers who have visited offshore bases express a desire to repeat. Hundreds, even thousands, of other performers can well follow their example.

This is no time to turn back, nor is it expected that show business will go back on the traditions that have given it so generous a reputation.

'Miniver,' Wyler, Garson, Cagney, Berlin Touted As Acad Winners

Hollywood, Feb. 23.

The drum-beating heard in the distant hills, along the Beverly Hills bridle paths and through the length and breadth of every picture studio in town and purlieu is not for marching feet. Nor is there any martial reason for it. It's just that time of year—and every year in Hollywood—just before the Oscars are passed out for the best this, that and those. Drums—and chests—are beating for studio favorites, friends and pals already nominated for the highest honor the cinema can bestow upon its sons and daughters—the Academy Award.

Electioneering and trading have been more vigorous and intense than in previous years. Just why, nobody seems to have the right answer, for it looks like a field day for Metro's 'Mrs. Miniver.' The other top awards also seem pretty well pre-determined by those who follow the fortunes of the stars in this particular orbit. *To be counted are 10,000 ballots, of which 5,500 are B or extra and bit player members of Screen Actors Guild. That means they still hold the balance of

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Gershwin Concert, With Crosby, Whiteman, Shore, Record $40,000 in S. F.

San Francisco, Feb. 23.

Highest gross for a one-night musical event in Frisco history was chalked up by the Gershwin festival, held here Saturday (20) night. Show, presenting Paul Whiteman's orch, Bing Crosby, Dinah Shore, King's men, and Jesus Maria Sanroma, sold 13,000 ducats for an estimated $40,000 take.

Previous high was $27,000 for an appearance of Mary Garden many years ago.

Civic Auditorium's 9,000 seats went fast, so Paul Posz, managing show for San Francisco Opera Assn. and Musical Assn. of San Francisco, peddled seats in the Opera House, piping music from the auditorium to the other building. The performers did personal appearances at the Opera House.

Soph's Decca Album

Sophie Tucker, currently at the Copacabana, N. Y., has been signed by Decca to record an album of songs she made famous. Quite naturally, the album will be titled 'Some of These Days.'

Meantime Jimmy Durante's advent into the Copa has been deferred to March 4 by his wife's death last week on the Coast.

A.&C.'s 'Navy' OK Now for S. A. Mart

Rio de Janeiro, Feb. 23.

After holding up distribution for many months, Universal has finally released Abbott & Costello's 'In the Navy' here. Trouble caused in Brazil and many other countries of Latin America by A. & C.'s previous film, 'Buck Privates,' led U to hold 'Navy' on the shelf.

What the distributing company feared was that the Latinos would take Abbott & Costello's antics in 'Navy' as typical of the way the men of the U. S. fleet behave. That's what happened with 'Buck Privates.' The literal-minded citizenry of Latin America accepted it as a serious portrayal of the U. S. Army.

Result was scores of squawks to Universal and the entire motion picture industry from Latin America. Beefs came both from officials of countries aligned with the United Nations and from U. S. diplomatic consular and business people in this section of the Americas. They maintained that Hollywood was under-

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Cantor Coming East

Eddie Cantor is due to come east for a stay with his Bristol-Myers cast (NBC) as soon as he has completed some retakes on 'Thank Your Lucky Stars' for Warner Bros.

The question of contract will come up during Cantor's stay, even though Bristol-Myers doesn't have to exercise its option until May.

GOV'T SEES WAY TO MORE GOODWILL

Department of State and the Office of the Coordinator of Inter-American Affairs have asked for a print of the Spanish-language version of 'Moon and Sixpence,' in order to examine the method employed by Walter Gould, United Artists foreign manager, in making pictures more acceptable in foreign markets by use of narration instead of lengthy subtitles.

Gould believes that if American pictures are to follow quickly on the heels of U.S. troops into foreign lands the films should be made more readily understood there.

Government officials are interested in the idea as a means of furthering American goodwill abroad through increasing audience interest. Suggestions may be made for general industry adoption of the method in pre-production phases.

Gould stated last week during an interview in New York that the small additional cost in production to allow for the use of foreign narration in outlining plot and explaining action would be repaid 20 times in added rentals.

Gould points out that when foreign audiences are obliged to struggle with subtitles while trying to follow the screen action at the same time, interest is cut 50%. Via introduction of narration planting the story at the outset, and further elaboration wherever necessary by the same means, Gould figures that response and incidentally rentals can be boosted.

Could Cut Costs More

Cost of $2,500 in making the Spanish and Portugese versions of 'Sixpence' could be lower for other films if preparations are made at the studios in advance.

In addition to Spanish, Portuguese, French and Italian versions, Gould has scheduled a Hindustani-language version of 'Sixpence' aimed for India where English prints are reportedly used only in some 20 or 30 first-run theatres.

Referring to greatly increased rentals this year from foreign markets, Gould stated that U.S. distribs

(Continued on page 47)

Langdon's Series

Hollywood, Feb. 23.

Harry Langdon was signed by Col. to write and star in six two-reel comedies.

The deal gives him the privilege of working in outside pictures.

Madeleine Carroll Naturalized

Hartford, Feb. 23.

Madeleine Carroll will come here on Friday (26) to receive her American citizenship in the U. S. District Court. A resident of South Norwalk, Miss Carroll is the wife of actor Stirling Hayden, now with the Marines.

She will receive her final papers together with 220 others.

D. C. Hints Others From Show Biz Now in Uniform Will Be Retired

Washington, Feb. 23.

Strong moves are afoot in Washington which may send other prominent show and radio business figures, now in uniform, back to inactive service—the 'boneyard' of the Army and Navy into which Walter Winchell was tossed last week. Winchell was dropped from the active lists Thursday (18) as the House Naval Affairs Committee was about to check into his Naval activities.

The move rumbling in the present runaway Congress would hit at others in the amusement industries who have been granted commissions in the Army and Navy for their services to the Government in time of war.

Congressman Carl Vinson, of Georgia, chairman of the House Naval Affairs Committee, told 'Variety' that further investigations for the Navy inactive lists are going on, but he refused to name names. However, he did not deny that some of the biggest names from show business are being studied.

'Winchell,' he commented, 'is only one of 1,300 who have been moved back to inactive service in the Navy Department. Others will be added to the list from time to time.'

'Inactive service' is known as the 'boneyard' by military and naval men. To it are sent service men who are, in effect, retired without retirement pay.

There has been no case in the Army as sensational as that of Winchell since Lieut.-General Walter C. Short was ordered to inactive service following the attack on Pearl Harbor, where he had been military commander on Dec. 7, 1941.

However, the Truman Committee has been gunning for others doing special work for the Army Pictorial Division, who hold Army Commissions.

Henry Dixey Near Death After Being Hit by Auto

Atlantic City, Feb. 23.

Henry E. Dixey, retired matinee idol of the 1880's, is fighting for his life in Atlantic City hospital, suffering fractures of both legs, a broken nose and head injuries.

Dixey, 84, was struck down by a resort jitney late Sunday night (21) while crossing dimmed-out Pacific avenue at St. Charles place. His condition is described as 'poor' by hospital physicians.

Attack on Zanuck Forces Showdown

U. S. Army officers, displeased with the hit-and-run tactics adopted by Senator Harry Truman's committee investigating Hollywood personalities given high officer rank, plan to force the committee to reopen hearings within the next five or six weeks in order to get both sides of the story on record.

Charges made during the first hearing that Lt. Col. Darryl Zanuck was on the 20th-Fox payroll at $5,000 weekly, while serving in the Army, were prominently displayed in the dailies. Zanuck's contract with 20th, however, was suspended seven months ago and he has received no salary or expenses from that source since then. He also resigned as an officer of the company for the same reason.

Material in the Truman committee investigation was old stuff, dug out of the files and used before a check was made on current status of those involved.

CHICO MARX 2D DANCE BAND BOUGHT BY ROXY

Chico Marx's orchestra is the second dance band bought for the Roxy theatre, N. Y. Marx opens at the house March 24 for at least two weeks with Marion Hutton and the Modernaires and 'Moon Is Down' (20th). Jimmy Dorsey's orchestra is definitely scheduled for May 5, with 'Hello Frisco' tentatively set as running mate.

Marx band has never played Broadway. Formed about a year and a half ago, it has played the Brandt houses, Flatbush, Brooklyn, and Windsor, Bronx. Marx recently created trade comment with an exceptionally successful stay at the Blackhawk Cafe, Chicago.

DR. GIANNINI'S ESTATE WILL YIELD 20G A YEAR

Hollywood, Feb. 23.

The value of the Dr. A. H. Giannini estate is unspecified, but 'real and personal property is in excess of $10,000, with an annual income therefrom approximately $20,000.' The will hase been probated, with the widow and an only son as sole heirs.

Dr. Giannini, banker, and one of the outstanding figures in the picture industry, died suddenly Feb. 7.

Terp Hostesses Feel Pinch of Rationed Shoes (And Unrationed Servicemen)

Shoe rationing, already seen a likely stymie for legit productions, particularly musicals, may also gradually hobble Broadway's wartime dance marathon, the Stage Door Canteen, N. Y. Some of junior hostesses who hoof with service men at the spot figure they wear out a pair of shoes in an average of about two or three evenings of terping with the boys in uniform. And with only one new pair of kicks obtainable before June, they wonder if that's not a prohibitive price for soldier entertainment.

As the for-free dance partners note, gals' shoes have much thinner soles than men's. And regardless of how it may feel at the time, it's on her soles that a hostess does her stepping. Also, say the ladies, when a husky sailor just back from Atlantic convoy, or a jeep-toughened sergeant waltzes them around, it's no Beethoven minuet. So unless the

(Continued on page 46)

Hal Roach's Daughter Complains of Phone Pest

San Francisco, Feb. 23.

Margaret Hinton, daughter of Major Hal Roach, film producer, and wife of Naval Lieutenant Edgar Hinton, complained in court here that John J. Mattero, shipyard worker, a stranger to her, had repeatedly telephoned her for 'dates.' Finally, she said, she engaged Mattero in conversation for more than an hour while her husband and police traced the call to a phone both.

Judge George B. Harris freed Mattero, who maintained he had been given Mrs. Hinton's name by a girl he met in a dance hall, on the ground that since the long telephone conversation was by mutual consent, Mattero was not guilty of disturbing the peace.

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Recall How Yank Talent in England Paved the Way for Takeover By USO

By BOB MUSEL

London, Feb. 5.

Abe Lastfogel's trip here for the USO probably means the end of the colorful little group that carried the banner of flesh entertainment to camps throughout the British Isles in the days before morale building became a big-time proposition with millions of dollars to spend and some of the finest business brains in show world to organize it.

Progress is inevitable, and everybody here knew that some day there would be a USO, but one can't help feeling a wistful regret to see American Overseas Artists and its unflagging enthusiasm tucked into a niche in the vast checkerboard of allied operations that Lastfogel and his confreres are arranging.

In the first place, AOA was a spontaneous thing. War had been declared, and, although their own country wasn't yet in it, these American self-exiles decided to prepare themselves for the day they felt would certainly come. When it did arrive, they were ready, and the first American soldiers to reach Ireland and the British Isles got some of the highest priced talent in the Empire as a landing gift.

Several of the organizational meetings were held in the home of Teddy Brown, which, in the absence of cafe life, serves as a sort of Lindy's sans cheesecake.

The AOA operates somewhat like this: Every artist contributes as many weeks a year as is required. Since the majority are in the heavy sugar class (show biz here pays off terrifically) this is a sizable donation.

Drag out the memory book and we'll recall some of the members—many of whom have been working

(Continued on page 19)

GOLDEN, EYSSELL TO RUN N. Y. RED CROSS SHOW

John Golden is co-chairman with Gus Eyssell for the Red Cross show, to be held in Madison Square Garden, N. Y., March 15. Event will be a pep rally for Red Cross volunteers, who will participate in the biggest fundraising drive in the history of the organization.

There will be no admission charge, cards of admission being distributed by the Red Cross to some 18,000 volunteer solicitors. The show will include plasma demonstrations. A number of men from the South Pacific fighting zones, returned because of injury, will be on the platform.

Recreation Plan For Navy Bases Takes Form

Out of Navy Department huddles this week may come a concrete plan anent the setting up of recreation programs and lining up of entertainers to service the various naval bases.

Navy Department's own morale-building programs via the entertainment method has already taken shape at a number of the bases, particularly in Florida, where the recreation setups, similar to those furnished soldiers at army camps, are already in existence. Commanding officers of the U. S. naval air station at Sanford, Fla., will initiate a move at the Washington conference this week aimed at giving special ratings to entertainers recruited from the ranks of the navy men who will supervise the programs at the various bases.

Laying the groundwork for the Navy-sponsored entertainment project in the Florida area is Billy Reed, Y2c, attached to the welfare and recreation office, AOTC headquarters at the naval air station in Jacksonville. Latter is currently supervising programs at 13 stations.

'Patriots' Slated For Soldier Production

Camp Lee, Va., Feb. 23.

'The Patriots,' Sgt. Sidney Kingsley's drama current on Broadway, will be produced at Camp Lee early this spring by Lt. Brace Conning, Assistant Special Service Officer, with a soldier cast. It is expected to be the first Army camp presentation of the play.

Kingsley recently wrote Lt. Conning, granting his and the Playwrights Co. permission to do 'The Patriots' here.

Philly Canteen Probed By Board on Rap That Payroll Is Excessive

Philadelphia, Feb. 23.

The board of directors of the Philly Stage Door Canteen last week launched an investigation of charges that its payroll was overloaded. The charges were brought by Richard C. Mayo, executive secretary of AGVA, and a member of the board who demanded that the Canteen's payroll be made public.

Mayo made this demand following gripes among actors and musicians that while they were giving their services free, others were making a good thing out of it. The actors and tooters pointed out that it was their efforts which made the Canteen the well-patronized spot by servicemen with from 1,000 to 1,500 men frequenting the place each night.

Mayo declared that the payroll totaled more than $28,000 a year—a figure which he claimed could well be sliced with many of the jobs taken over by volunteer unpaid workers.

The payroll includes the following:

Charles Ward, co-ordinator, $100 a week.

William K. Huff, executive director, $50. (It was reported that Huff took himself off the payroll last week when entertainers first voiced their complaints).

Mrs. Ward, wife of the co-ordinator, food purchaser, $35 a week.

Emlen Pope Etting, canteen manager, $50 a week.

Reed McLellan, stage director, $50 a week.

An assistant stage director, $20 a week.

Two stenographers, $30 each.
Assistant treasurer, $15.
Cloakroom attendant, $24.50.
Doorman, $24.
Two janitors, $18 each.
Two dishwashers, $16.32.
Watchman, $28.

It was reported here that the Theatre Wing, parent body of the local canteen, has threatened to withdraw the charter of the Philly group unless 'it cleans house.'

Other members of the board, however, vehemently deny that the Canteen is overstaffed.

'Everybody on the payroll is doing a good job,' declared one member. 'If anything they're underpaid.'

In the meantime, the AGVA is planning to setup a chain of 'nickle niteries' in various sections of the city sponsored by organized labor.

The plan will be presented at the forthcoming meeting of the Central Labor Union by Mayo.

Lastfogel Plans Coast Trip for Camp Shows

Abe Lastfogel, president of USO-Camp Shows, Inc., plans to leave for the Coast about March 1 to develop his program for more extensive coverage of army camps and navy bases by topflight performers.

Lastfogel will huddle with Kenneth Thomson, chairman of USO West Coast division, and Morgan Wallace, CSI administrator on the Coast.

For My Country

Hollywood, Feb. 23.

As a patriotic stunt, Veronica Lake is disclosing her other eye and posing for the War Production Board in a new hair-do which piles the tresses on top of the skull.

Idea is to influence the femme workers in aircraft plants to keep their hair from hanging down, where it might be caught in the wheels of industry.

Dover in London For USO Shows

London, Feb. 23.

William Dover, former executive assistant to Lt. Col. Darryl Zanuck at 20th Century-Fox, has arrived in London to supervise the USO-Camp Shows, Inc., program in England.

Working in cooperation with Capt. Edward Dowling, here as representative of the Special Service Division of the U. S. War Department, Dover's immediate task will be to absorb the American Overseas Committee, the volunteer group that has been entertaining Yanks in the scattered camps and bases. In addition to incorporating the AOC into the new camp shows setup, Dover is also setting up an advisory committee of theatrical agents to assist CSI in the undertaking.

Dover says he could not disclose the names of entertainers due here, but indicated that the biggest stars in every branch of American amusement will be coming here serially to entertain the troops. He also stated that while many top entertainers have commitments for the present, they'll be coming over here during their three-months' layoff period during the summer.

Dover's CSI headquarters are being set up in the space formerly occupied by the AOA. The new chief of the task forces in England highly commended the activities of the Entertainment National Service Association, which in the past has aided in producing the CSI shows.

'Stage Door' Cafe Forced By ABC to Change Name After Theatre Wing Beef

A bar and grill on 43d street, N.Y., called the Stage Door Cafe, has been directed to select a new name by the Alcoholic Beverage Control board after a protest by the American Theatre Wing. Latter stated that the thirst parlor adopted its label after the Wing's Stage Door Canteen opened.

Bar adjoins the Wing's Merchant Seamen's Club, and the similarity in names attracted the attention of volunteer workers there.

BRITISH INFO BUREAU IN H'WOOD TO AID PIX

Hollywood, Feb. 23.

British Government has opened a library of information here to aid producers, directors and writers on English customs, costumes and other technical details of British sequences in Hollywood pictures. Formerly the film makers drew their information from the British consulate, poorly equipped for that work.

Bureau is directed by Marjorie Russell, sent here from London, under general supervision of George Archibald, director of the Films Division, British Information Services, who will divide his time between New York and Hollywood.

Uncle Sam's Callboard

Al Wolf's Son Decorated

Charles Wolf, son of Al Wolf, salesman in the Warner Dallas territory, has been decorated with a Distinguished Flying Cross medal and the Blue Ribbon for heroic service in New Guinea, New Ireland, New Britain and the Solomons. Wolf, who also has been recommended for an air medal for sinking a Jap ship in Buna, is now back in the States taking advance flying training.

Sgt. Jimmy Cannon Shifted

Sgt. Jimmy Cannon, former sportswriter and a PM columnist, who has been stationed at Fort Dix, N. J., for months, was transferred last week.

A telegram to Tom Slater, producer-emcee of 'This Is Fort Dix,' pioneer camp show over WOR-Mutual, was read on Sunday's (21) broadcast, in which Cannon regretted he could not make his regular appearance.

Cannon, who scripted and delivered microphone editorials, said he was in Chicago and did not know where he was headed. He kiddingly stated that his removal from the air marked the greatest single step in radio progress since the perfection of the old crystal head sets.

Dave Golden Into Army

Dave Golden, organizer of the

(Continued on page 38)

Primer for Army Humor

Johnny Mack Brown, Sally Eilers to Tour In USO 'Hit the Deck'

Additional reshuffling of camp show units and the recruiting of several more film performers to tour army camps and navy bases have been announced by CSI-Camp Shows, Inc.

Latest of the Hollywood contingent to join the CSI ranks are Johnny Mack Brown, Sally Eilers and Judy Starr. Brown and Miss Eilers join the cast of the 'Hit the Deck' in Louisiana on March 1. They'll tour with the company as volunteer performers for two weeks. Miss Starr, film, vaude and nitery singer, went on the CSI payroll when she joined the 'Hollywood Follies' unit in North Dakota last week. Brown and Miss Eilers will do a comedy act especially written for the tour.

Ann Barrett, singer, has been added to the cast of 'Soup to Nuts' as a paid performer. Unit is currently touring camps in the upper New York state area.

Because of a hand infecton, Cardini, the magician, has been forced to withdraw from the 'Hollywood On Parade' show which is touring New England camps and bases. No replacement has been made as yet. The Hepcats & Daisy, quartet of singers and dancers, have withdrawn from the 'Shuffle Along' all-colored unit currently in the South. Others departing from the 'Shuffle Along' unit include Flourney Miller & Johnny Lee, comedy team, and Moore & Larry, dance team.

When Mark Plant, baritone, leaves the cast of 'Flying Colors' in Missouri on Feb. 28, he'll be replaced by Larry Collins, comedian-trombonist.

Eddie Rio, although originally booked to replace Freddie Stritt as m.c. in the 'Fun Parade' unit touring the south, was switched to the 'Full Speed Ahead' company, bowing in Monday night (22) for a swing of the camps in the east. Stritt rejoins the 'Fun Parade' outfit, now in North Carolina. Bowing out of the 'Full Speed Ahead' show are the Novak Sisters, comedy acrobatic team.

5 RKO-ITES KILLED, 5 WOUNDED IN ACTION

RKO has been officially notified that five of its former employees who went into the service have been killed in action, while as many others are reported wounded.

Those who lost their lives are Harold Oldham of the studio construction department; Weldon McNichols, studio messenger; Eugene Schoop, RKO theatre circuit engineer; Jerome E. French, also of the theatre department at the home-office, and Francis E. Aarons of the foreign department. Aarons' death had been previously reported but not made official until the past week.

Those wounded in action are Albert N. Garbarino, George K. Weiss, Douglas O'Neill, Silo Gisolo and Frank Castillo, all of the RKO theatre department.

L. A. to N. Y.

Gracie Allen.
Dr. James Rowland Angell.
George Bole.
George Burns.
Jimmy Cash.
Ned Depinet.
William Goetz.
Bill Goodwin.
O. B. Hanson.
Francis S. Harmon.
Larry Kent.
Fritz Lang.
Sol Lesser.
J. V. McConnell.
Fred Metzler.
Herman Robbins.
Nicholas Schenck.
Joseph Schenck.
Spyros Skouras.
Ben Thau.
Mary Wickes.
Paul Whiteman.

N. Y. to L. A.

Knowles Entriken.
Arthur Kober.
Emmet Lavery.
John McMillin.
Tom Revere.
Pvt. Bob Welch.

By SGT. HAL KANTER

Lowry Field, Col., Feb. 23.

By now both showfolk and radio listeners are aware that American servicemen are the greatest push-overs for laughs of any audience extant. Listeners got hep to the fact from the constant yocks garnered by broadcasts from service posts, and entertainers doing personals found it out on the first week of their tours. Yank fighting men want to laugh more than anything else (except get a furlough) and they give comics a better break than many deserve.

Because of this, many comics are taking advantage of their audiences and are pawning off material that wouldn't get them a weekend in the Catskills.

Surest bet for every comic making a camp appearance is to contact a professional stationed at the base he visits. There isn't a camp in the country that doesn't have a handful of former showfolk who can steer an entertainer into virgin fields of laughter. Every camp has its numerous features, and every one of them is different. At Lowry Field, for instance, comics can get bellies with cracks about the altitude. Bob Hope got screams with ad-libs such as, 'What a joint this Lowry Field is! It's so high up, the carrier pigeons wear oxygen masks.' Soldier comics on the post have pulled lines that, mouthed by Hope or any professional, would tear the joint apart. One guy, for instance, on being told that Denver is a mile in

(Continued on page 47)

TAB USO TROUPE BACK FROM CARIBBEAN BASE

First tabloid troupe of vaude performers to be recruited intact by USO-Camp Shows, Inc., for an offshore assignment returned to New York last week after a seven-weeks' tour of camps and bases throughout the Caribbean area.

The unit comprised Myles and Nan Bell, comedy singing team, with the former also emceeing the show; Joe Wong, Filipino who does a Chinese comedy act with songs; Gertrude Briefer, tap and acro dancer, and Jack Fiedel, accordionist, who, in addition to his own turn, was often called upon to furnish the musical background for the troupe's routines.

The five performers on Saturday (20) resumed their tour of camps and bases in the U. S., pending a new offshore assignment.

Since setting out from its main base on Dec. 27, the troupe did nearly 100 shows at army camps, navy bases, hospitals, etc., with Bell even doing a show solo in a submarine.

It's Still the Army For Picture-Making Soldiers

Hollywood, Feb. 23.

Warner's studio looked like a military camp today (Tues.) with 350 soldiers and one femme marching in front of the lenses to start the filming of Irving Berlin's 'This Is the Army.' Lone gal in the picture is Joan Leslie.

Male players, including Ezra Stone, of radio, and Joe Louis, of the pugilistic set, march into the lot by a private entrance every morning and back to adjacent Tent City every night, under military discipline.

Including the $250,000 advance from Warners for the screen rights, total earnings from 'Army' have reached $1,951,000, Berlin disclosed last night (22) during the Lux radio broadcast of 'Army.' Sum also represents payment of $15,000 for last night's broadcast, receipts from Broadway engagement and tour, sale of souvenir programs, records and sheet music.

Coin has been turned over to Army Emergency Relief Fund, which will also receive profits from film, which Berlin estimates will exceed $3,000,000.

Here They Come Back

Hollywood, Feb. 23.

Leslie Goodwins, honorably discharged for physical disabilities after three months in the Army, returns to RKO as a director.

First job is 'Mexican Spitfire's Blessed Event,' co-starring Lupe Velez and Leon Errol.

CUT SHOWS, UP FILM MFG.

20th-Fox's Releasing Plans Make It Largest Source of Film Supply In the Field; 48 This Yr., 42 Next

By ROY CHARTIER

Well fortified with product, all of it in the high-budget category since the company has abandoned so-called 'B' features, 20th Century-Fox on delivery this season and in the light of release plans for the 1943-44 year, will become the largest single source of film supply unless raw stock limitations and manpower problems prevent. The only possible exception is one of the Little Three, Universal, which makes numerous 'B' pictures, but doubted that it will equal or exceed 20th on delivery.

According to Tom J. Connors, vice-president over worldwide distribution for 20th, his company will definitely release a total of 48 pictures this season (1942-43). A member of the dubbed Big Five and signatory to the consent decree, the 48 features 20th will place on the market this season is substantially greater than any of the others in this comparable group. Metro will probably not supply more than 36, same number as RKO, while Paramount plans delivering from 30 to 32 pictures and Warners 30 or probably less. United Artists is figuring on 25 to 27, while Columbia is reported likely to furnish somewhere between 35 and 40. Westerns are not considered.

While there is no assurance, in the opinion of Connors, as to ability to maintain the flow of production as now envisaged, he has set a goal of 42 pictures for the coming 1943-44 season. That number in itself would place 20th-Fox in the position of more availability notices out of its exchanges for '43-44 than the vast majority of companies will be sending out this year.

29 Since Aug. 1

Twentieth, which unlike all other companies begins its film season on Aug. 1, has already released 29 pictures this season, this output becoming what may be the final total for Warners, for instance. Another

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Church Tabus 'Outlaw'

'The Outlaw,' Howard Hughes production, has been placed in the condemned classification by the Legion of Decency on grounds that it 'presents glorification of crime and immoral actions.' The Legion also refers to 'indecent' costuming.

'Outlaw' was refused the Hays office purity seal.

FILM BIZ TRYING TO ANTICIPATE INFLATION

Industry is watching intently the inflationary elements at work in Wall Street as a guide to what safeguards must be taken to protect film business interests. Described as 'a touch of inflation' by some and a definite inflationary trend by others in the Street, stock shares obviously have reflected inflation in the nation for the last four or five weeks. Conservative statisticians are convinced that constantly rising prices of goods will continue to work for 'cheaper' money unless Government safeguards suddenly begin working.

Film business toppers are aware what inflation will do to flat rental deals, and undoubtedly will strive for a maximum of percentage deals in the future. This is because appreciating how difficult it is to keep pace with inflated prices via a flat rental contracts. In contrast, a percentage deal enables the distributor to keep abreast of higher admissions and increased spending. Further reason for asking more percentage deals is that production costs are going up as the costs of all goods and labor that goes into a film production rises.

Exhibitors are mulling further admission increases to keep in line with the upbeat in other lines of merchandise. If meats, foodstuffs and clothing are up 10-18% over 18 months ago, it is certain that an exhib must obtain additional money if he is to cover increased overhead. Hence, he feels justified in asking 5-10% tilt in admittance fees, and in getting them. Usual sales resistance to admission rise is not as much in evidence because of higher wages, more employment and more spending for entertainment.

In line with other financial men trying to size up the inflationary threat, Floyd B. Odlum, president of Atlas Corp. (big stockholder in RKO), analyzed inflation in his annual report. He cited that the U. S. populace, after paying taxes and buying all goods and services available in 1942, still will have more [illegible] purchasing power left from year's income. He indicated this must either be given in taxes or saved in some way or it will exert a strong inflationary pressure.

TO EASE RAW STOCK SHORTAGE

Government agencies, such as the War Production Board and Office of War Information (Lowell Mellett) are reported giving renewed consideration to the curtailment of length of screen shows as a means of meeting the raw film stock shortage.

Another plan has also been discussed lately to overcome the shortage, involving increased output through extension of Eastman, DuPont and other plant facilities. But time and cost elements appear to make this impractical at the moment. It would take two years to build new raw stock plants, and then only if the WPB made the necessary materials available. Talk along these lines continues, however.

Idea of curtailment of theatre running time is said to be linked to the Government belief that newsreels and shorts should be given as much national coverage as features. The newsreels are apparently foremost in Government interest, as these would receive increasingly less attention under the current raw stock allocation procedure.

Generally known in the trade that Government officials are studying the legal phases which would involve cutting running time in theatres by decree. If such a directive becomes effective, theatres would likely continue with the same number of shows each day while cutting the length of each program. Reduction of programs from three and one-half or four hours to two or two and one-half hours is being considered. Figured that this would reduce use of celluloid by some 4,000,000 feet of positive film daily in 16,000 theatres. Fewer films would thus be required

(Continued on page 44)

First '42-43 Coin From Brit. Paid; Await $7,000,000

After receipt of assurances last week from the British treasury in London that acceptance would not prejudice negotiations for complete unfreezing, American major companies agreed to accept the first quarter payment of $5,000,000 in the new fiscal year started last Oct. 25, with this amount actually remitted to all major companies over the weekend.

While the majors had tentatively approved of the $20,000,000 offer made last October, when unfreezing of all remaining money then in Great Britain was agreed on, no formal acceptance of the first $5,000,000 payment, due last Jan. 25, was made until last Thursday (18). Legal lights feared that acceptance might prejudice pending negotiations for 100% unfreezing.

While the $5,000,000 payment came through about the time expected, foreign managers still are waiting for the final amount from Aug. 29-Oct. 24, on the last October arrangement, estimated at upwards of $7,000,000. The detail of getting final audited figures from all majors is the only thing holding up this.

In the meantime, the greatest effort is being exerted via the MPPDA, State Department and other Government officials to obtain a complete non-freezing arrangement with Britain. While not admitted officially, it is reported that British spokesmen have agreed to the 100% free flow of distributor coin in principal. Only catch is that they hesitate to place it into effect or go on record as unleashing all American distrib revenue as it is collected on the British Isles. The reason is still a bit vague, from the American viewpoint, excepting that basically they hesitate to abandon the partial coin-freeze once it has been adopted in principle.

Chase Bank May Sell 58% Interest In National Theatres; Booming Biz Leading to Full Loan Recoveries

Chase National Bank is understood planning to sell its holdings (around 58%) in National Theatres, circuit of about 515 houses affiliated with 20th-Fox. Chase execs, from accounts, have always talked of disposing of these assets and negotiations have reportedly been discussed again in recent months. Deal would necessarily be with a private financial group, since NT stock is not listed on the open market, with Joseph M. Schenck, William Goetz, Spyros and Charles Skouras and Darryl Zanuck maintaining present status and holdings.

Current boom in picture business, financial observers point out, makes it possible for banking houses to dispose of picture company assets since banks, it has been a matter of record, are primarily interested in making loans rather than participating directly in outside business operations.

Value of the chain is variously estimated from $20,000,000 to $25,000,000 though largely a leasehold operational setup. Original entry into show business by Chase National (as with other bankers to the industry) was necessitated during the depression era in order to protect loans which could not be repaid at the time. Chase reps, however, planned to dispose of picture holdings at any time when they could conveniently do so without loss. Talk of a change in banking affiliation may be due to this understanding when Chase first came into the company. Whether, under banking practice, the institution is obliged to dispossess itself of holdings after a certain length of time, may be another factor.

Any new National Theatre banking affiliations would not result in any radical change from operation standpoint. Chase also holds 221,157 common and 671,915 preferred shares in 20th-Fox, representing approximately 33% of the outstanding voting stock. Schenck holds 109,792 common and 8,283 preferred in 20th, Zanuck has 92,129 common and 21,945 preferred in addition to 30,000 common in trust for the benefit of the Zanuck family; Goetz has 178,342 common and 55,283 preferred. Goetz, Zanuck and Schenck control approximately 19% of the outstanding 20th voting stock. Spyros Skouras, according to last reports, held 5,250 shares of common, though he and Charles Skouras at one time had some 15,000 to 20,000 shares of the stock. (Stock holdings listed are as of last financial report.)

BOLLE OPTIMISTIC ON SO. AFRICAN PIC FUTURE

Emphasizing that South African exhibitors are experiencing the same boom conditions as in U. S., especially where aided by war industries or proximity of troops, Otto W. Bolle, 20th-Fox South African managing director, in N. Y. for first time in two years, expressed optimism of post-war film future for that country.

Bolle indicated that the 20th-Fox plan for distributing product in South Africa has developed satisfactorily. While some of original plans for extensive theatre construction or buy-ins on already established houses had not worked out, the company has been able to secure an unusually high number of contracts by promising full season's product of 40 to 52 features. Bolle's arrangement in South Africa calls for selling directly to numerous independent exhib accounts instead of contracting with African Consolidated, Ltd., to handle its product, as numerous other majors do.

Arthur Lee Was En Route For London Pix Confabs

Arthur A. Lee, a victim of the Lisbon plane crash, was president of Artlee Corp., N. Y., which served as American representative for various English producers, was on his way to London to confer with picture-makers he acted for on this side. He was 48 years old and leaves a widow, daughter and son. [Details start on page 1.]

In the film industry since 1912, Lee started by roadshowing 'Oliver Twist,' one of the early five-reelers throughout Canada. He later joined General Film Co. as Montreal representative, ultimately becoming manager of the special feature department of this company above the border. He left Canada to open branches in the U. S. for the old Picture Playhouse Film Co. and prior to going into the Army in 1918 was with the American Gaumont concern.

Some years later Lee took charge for Gaumont-British in this country, at the time of his resignation in 1940 having been vice-president and general manager. He formed Artlee Corp. shortly afterward.

Par Has New $5,000,000 Loan at 2¾%; Probably to Retire 50% of Pfd. Stock

Paramount Pictures has notified the Securities & Exchange Commission that it has secured a $5,000,000 loan at 2¾% to be used for general corporate purposes. Understood that the money would be employed in retiring half of the preferred stock, according to the plan announced last month, and also to retire certain bonds on which the corporation is now paying a higher interest rate.

Not known thus far just which bonds or other liens would be so retired, but reported that the money might even be used in handling certain theatre circuit obligations. On any 6% debenture so handled, Par would save 3¼% per year.

Estimated that at current rate the 6% preferred is being converted into common, it will take around $1,000,000 to handle the redemption of preferred shares next April 1. New low rate loan enables the company to make considerable saving on this redemption setup.

Par's loan is divided up among the Bankers Trust and Manufacturers Trust of New York, and the First National of Chicago, each supplying $1,500,000 with Bank of New York furnishing $500,000.

More than 33,000 shares of the Paramount preferred, called for redemption on April 1, have been converted into common stock, according to latest listing reported to the N. Y. Stock Exchange. This means that only about 26,000 first preferred, out of 59,282 drawn for redemption, now remain to be redeemed according to the plan for 50% preferred retirement announced last month. At the current rate of conversion, it appears likely that less than 8,000 shares of Par preferred will be available for calling on next March 18, final date set by the corporation for converting into common shares.

The switch to common by Par preferred holders, already designated by lot drawings to have their preferred redeemed, has swelled the number of common shares to 3,218,649 now outstanding or approximately 238,000 more than were outstanding at the time the preferred drawings were held. Preferred is convertible to common at the rate of one for seven common shares.

While the redemption of the drawn preferred would have cost Par more than $5,928,200, if only 8,000 shares have to be redeemed as now appears probable, it would cost the company only about $800,000.

Test Appeal to D.C. on Film Salesmen's Right to 'C' Card; Service to U. S. Cited

St. Louis, Feb. 23.

After the local gas rationing officials had nixed his plea for a 'C' card, W. K. Gleason, Warner salesman, appealed to Washington, and the decision is expected to have much bearing on the local situation. When William Bryan, St. Louis administrator for the OPA, nixed Gleason's request, Lester Bono, St. Louis manager for WB; Maurice Schweitzer, manager for Paramount and representing the film exchanges and salesmen, and Fred Wehrenberg, prez of the MPTOA of eastern Missouri and southern Illinois, held a huddle to determine what steps to take.

Bryan said he was without authority to issue a 'C' card to Gleason, and suggested that Washington be appealed to. Bono, Schweitzer and Wehrenberg took the stand that the importance of motion picture salesmen in the war effort should not be questioned, as the local exchanges are distributing many Government propaganda films in the St. Louis area, along with the regular screen fodder. They also opined that it is necessary to sell the regular films, in order to obtain bookings for the Government-producer celluloid. The 'C' card would enable a film salesman to travel up to 8,650 miles annually, and this is far below the distance covered by the salesmen in this area. If forced to use trains, the complainant states, salesmen would be able to visit five to seven towns weekly instead of three times that number.

Film Peddlers Still Bothered By the OPA

Smalltown cops and local constables are giving the film salesmen plenty of trouble in eastern areas where a ban on pleasure driving exists, the film peddlers assert. Even though the lads selling films are carrying all kinds of credentials and have the names of their companies printed on the outside of their cars, plus such addenda as 'Sales Department' and 'Official Business,' they are being subjected to plenty of annoyances from the authorities but mainly in the little towns, they say.

Even though they prove they are salesmen, using their cars for busi-

(Continued on page 45)

Gathering of Biggies in H'wood Proves Masterpiece of Privacy

Hollywood, Feb. 23.

Largest congregation of home office moguls and studio execs in the annals of Hollywood went into history last week after a number of sessions behin closed doors. Momentous decisions may or may not have been made during the private huddles, and results will probably be known later, when the biggies return to New York and mull the situation with their legal advisors.

That something of vital importance to the film industry was threshed out in the various meetings was obvious, not only through the shush-shush atmosphere surrounding the sessions but through the fact that no such number of Magi from the East had ever caravaned to Hollywood at one time. When the meetings were over they folded their tents like the Arabs and silently melted away, some to soak up sunshine for a week at Palm Springs and others to grab whatever conveyances they could get back to their home offices.

One definite result of the meetings, for publication, was the unanimous re-adoption of the Hays office morals code, after a declaration by Joseph I. Breen that an analysis of the last 2,000 feature productions showed a 'steady and definite improvement in their standings.' The producers agreed that the code was even more vital in wartime than in peace.

Another result—for publication—was a resolution to speed up the film industry's contributions to the war effort after a two-hour discussion with Lowell Mellett, chief of the motion picture division of the Office of War Information. Execs instructed Y. Frank Freeman, president of the Producers Association, to confer with Mellett in a series of meetings to determine 'how best the motion picture industry may serve the Government in the successful prosecution of the war.'

Pass The Aspirin

One headache, still aching, was the discussion of the validity of studio talent contracts under the $25,000 net salary ceiling. Whatever steps were taken to solve the problem are still undisclosed. Another problem, the 48-hour week, with its overtime wage difficulties, was shelved on recommendation of Pat Casey, Producer labor contact, until such time as the Government demands a longer work week in the Hollywood area.

Meanwhile, it was stated that 'the film industry will make every effort to cooperate with other California industries in working on plans of the War Production Board.' General impression among the execs was that the labor situation in Southern California is not critical and will not require an extension of the 48-hour week to this district for another six months at least. It was estimated that a shift to the 48-hour week would cost the studios $6,000,000 a year with little or no corresponding benefit.

Discussions of the raw film stock situation showed that conditions will remain unchanged until June, which closes the second quarter of the year. Currently the consumption of celluloid is running at a rate of 1,200,000,000 feet a year, a reduction from the 1,800,000,000 feet used in 1941, when cuts were first ordered by the War Production Board.

Reading From Left to Right

Sitting in at the various sessions were company presidents Barney Balaban, Paramount; Nicholas Schenck, Loew's; N. Peter Rathvon, RKO; Spyros Skouras, 20th-Fox; Harry M. Warner, Warners; Nate Blumberg, Universal, and Harry Cohn, Columbia.

Studio execs at the meetings included Y. Frank Freeman, Paramount; B. B. Kahane, Columbia; Samuel Goldwyn; E. J. Mannix, Metro; Charles Koerner, RKO; M. J. Siegel, Republic; William Goetz, 20th-Fox, and Cliff Work, Universal.

Among those heading back to New York were Nicholas and Joseph Schenck, Spyros Skouras, William Goetz, Larry Kent and Ben Thau. Others are spending a week or two in the vicinity of Hollywood or vacationing in the desert air.

Blaze Away, Men

Hollywood, Feb. 23.

Third buckaroo series on the Monogram program for 1942-43 starts this week under the general title, 'Trail Blazers,' co-starring Hoot Gibson and Ken Maynard.

First of the six is 'Wild Horse Stampede,' with Betty Miles as femme interest. Robert Tansey doubles as producer-director.

He'll Come, Anyway

Hollywood, Feb. 23.

Paramount assigned Ray Milland to star in 'The Uninvited,' slated to start some time in April when he finishes his current chore opposite Ginger Rogers in 'Lady In the Dark.'

Charles Brackett is producing the picture, based on a best-selling novel by Dorothy Macardle, with two femme leads still to be chosen.

WB's Gross Up, Net Down to $1,723,383

Warner Bros. net operating profit for the first quarter of company's fiscal year ended last Nov. 28 totaled $1,723,383 against $2,079,601 for corresponding quarter in the preceding year. Company figured this net after all charges, amortization, depreciation and all income taxes. The first quarter ending in November, 1941, was figured before excess profits taxes. Net profit is equal to 43c on common.

Warners' gross income totaled $30,111,163 as against $28,586,534 in the first quarter a year ago. Company's profit before federal income and excess profits taxes amounted to $6,173,383 as compared with $3,079,601 in the November, 1941, quarter. Corporation's federal excess profits tax totaled $4,000,000 for the initial quarter of present fiscal year.

Warners' cash on hand amounted to $12,274,793 as against $9,550,223 a year ago on the first quarter. Report pointed out that $3,197,909 was set aside for reduction of 6% debentures in December.

U'S 32 SCRIPTERS HIGH FOR THE LOT

Hollywood, Feb. 23.

Universal has signed five more scripters, raising the total of contracted writers to 32, the highest in the history of the studio.

Five newcomers on the scribbling roster are Samuel Hoffenstein, Griffin Jay, Henry Sucher, Al Martin and Morgan B. Cox. First of their assignments are Hoffenstein on 'His Sister's Butler,' Jay and Griffin on 'The Mummy Returns,' Martin on 'Hi'Ya Sailor' and Cox on 'Adventures of the Flying Cadets.'

Lloyd Nolan Gets Title Role in 20th's 'Touhy'

Hollywood, Feb. 23.

Title role in 'The Life of Touhy' at 20th-Fox goes to Lloyd Nolan, an experienced hand at felony on the screen. His sidekick is Victor McLaglen, another journeyman baddie.

Robert Florey, who directed background shots at Joliet, Ill., where Touhy lammed and returned, is starting the cameras on the Westwood lot in two weeks. About 5,000 inmates of the prison will be used as atmosphere.

March of Dimes Expected To Hit $2,000,000 This Yr.

Film industry's March of Dimes collections are expected to reach $2,000,000, as compared with $1,450,000 last year, if same ratio of receipts continues as early returns indicate. Collections are running higher around the country than in New York, in line with general business and spending.

Returns from the Northern California Division of Fox West Coast Theatres for the first four days of the drive (Feb. 18-21 inclusive) are $39,673 as compared with $26,888 for a full week last year. District of Columbia reports $28,000 from 50 theatres as compared with $30,000 from 63 theatres for seven days last year.

Loew's theatres, out of town, report $97,240 for the first five days as compared with $60,385 for same period last year. Loew's New York houses report $66,034 for the first five days as compared with $61,855 last year. RKO theatre collections are running on a par with last year's while reports from other circuits have yet to be tabulated.

Wilson Wins His U

Hollywood, Feb. 23.

Universal upped Warren Wilson, screen playwright, to the double status of producer-writer. His first chores in the new job will be in collaboration with Joe Gersheson.

In the last year Wilson hit the screen with eight writing credits.

If Mme. Chiang Doesn't Screen at Her Best, Here's the Reason Why

Washington, Feb. 23.

The newsreel shots of Madame Chiang Kai-Shek addressing Congress now being shown in first run houses, were made here last Thursday (18) under severe lighting difficulties and under embarrassing circumstances for the newsreel photogs.

Despite the fact that their floodlights were doused by order of Speaker Sam Rayburn of the House and they, themselves, were threatened with eviction from the chamber, all five cameramen turned in a workmanlike job.

Nevertheless, they are dickering for a special retake of Madame Chiang under proper lighting and reading highlight excerpts of her address.

The pictures were made by Tommy Baltzell, for Pathe; John Tontra, Movietone; Jimmy Lyons, Universal; Charles Mack, News of the Day; and Hugo Johnson, Paramount.

With the big floods set up to catch Madame Chiang as she spoke, she turned to Speaker Rayburn and explained that could not read from her prepared manuscript because the glare was shining in her eyes.

Rayburn, whose voice was being carried over nationwide network hookups, asked that the lights be turned out. There was a pause and nothing happened because no electrician was handy. The audience waited. Rayburn ordered the lights out so sharply that his tone was heard in millions of households.

The Speaker told the newsreelers that they 'had better' observe his 'suggestion' unless they wished the courtesy of the House floor withdrawn from them—in other words, unless they wanted to be ushered out. Finally the floods went off and Madame Chiang began her speech.

The cameramen ground their footage and hoped for the best under the poor lighting. Until the film had been developed, none of them knew whether he had been able to make anything to match to the sound tracks.

As a result of shooting in the poor light, most of the shots were at long and medium range. The lights were not strong enough so that the big closeup telephotos could be brought into play.

U.S. Wants to Increase Jack Dietz's Sentence

Federal Judge Samuel Mandelbaum in N. Y. yesterday (Tues.) voided an order which directed Jack Dietz, fight film producer to surrender to Federal authorities to begin sentence of seven months for income tax evasion, pending the decision of Federal Judge William Bondy on the Government's motion to increase the sentence to two years.

According to assistant United States Attorney Boris Kostelanetz who asked for the suspension, attorneys for Dietz, at the time he was sentenced, misled the court by citing other tax evasion cases. In addition to the seven months Dietz was fined $5,000. In asking for reconsideration of the sentence, Kostelanetz asks for a two-year imprisonment and a fine of $15,000.

Dietz pleaded guilty to evasion of $200,237 in income taxes for 1936 and 1937. The Government charged Dietz with transporting championship fight films which was illegal during those years.

He'll Get Him Out of It

Hollywood, Feb. 23.

Roy Neil draws a double chore as associate producer and director on the three Sherlock Holmes pictures slated for the 1943-44 program at Universal.

First to go is 'Sherlock Holmes in Peril,' starting early in April. Second is 'Sherlock Holmes Faces Death,' a summer production. Howard Benedict exercises general production supervision.

Haphazard Price Juggling to Fit Tempo of Crowds Inspires Squawks

The boosting of prices to film theatres, notably in New York City and also in other large centers drawing a lot of trade, has inspired opinion pro and con as to whether the present boxoffice boosts may have serious repercussions. Some of the N. Y. theatres are opposed to juggling the prices without warning and at any hour that crowds are around the theatres, feeling that this incurs public ill-will, while others rise to exclaim that no one seems to be complaining about the high tariffs.

It was reported a committee of school kids called on the manager of one of the larger N. Y. theatres to protest that prices were jacked up at will and almost haphazardly rather than on schedule such as maintained in past years when people would know the hourly deadline on admission scales. It was denied that this protest was made, but inquiry among kids finds them complaining. They say that they may have just enough money with them to go to a picture show but on getting to the b.o. learn that a higher than usual price has been hung up. Thus, they can't go.

Weekends Mostly

The wildness in price-changing is more rampant on weekends or holidays. Although most large downtown houses have an opening 35c price, it means nothing any more. It may be hung up but doesn't remain in effect for any appreciable length of time. In other cases, these houses often open at the 44c scale, especially if long lines have formed. Former matinee prices are now hung up in many instances before noon, while early evening admissions are collected before 6 p.m. Top prices previously charged are also jacked up to 99c, $1.10 and even $1.25.

In the downtown N. Y. area weekends are now drawing such large crowds that sluff houses or second and third-runs in the area are getting what amounts to deluxe prices on Saturdays and Sundays, notably Saturday. There are so many people in Times Square on weekends nowadays that when they find they can't get into the larger theatres, they fall in anywhere that a show may be had and are kicking through with as much as 65, 75 and 85c for seats in the lesser grinds.

In fact, the business on weekends has increased to such an extent that operators say they don't need weekdays any longer to show a profit.

Par Takes a Guess

Hollywood, Feb. 23.

Trying to outguess the diplomats and generals, Paramount is preparing a picture titled, 'Date Line—Istanbul,' located in the capital of Turkey.

Walter MacEwen, producer, has turned the scripting job over to Joan Alison and Murray Bennett, who wrote the play on which Warner's 'Casablanca' was based.

Estimate Bedrock Amus. Standards

Estimates of bedrock civilian requirements in event of a long war, as outlined in report made last week in Washington by Joseph L. Weiner, Director of the Office of Civilian Supply of the War Production Board, does not specify any radical curtailment in motion picture theatre operation. However, recreation facilities, including sports, are listed at 60.3% of 1941 figures in dollar volume, this likely indicating some reduction in entertainment availability.

Noteworthy that in conception of minimum civilian consumption requirements, tobacco is at 85% of 1939 dollar volume consumption, distilled spirits at 1%, beer and wine at 65% of 1941 consumption. OCS states that, in other countries, experience indicates need for sustaining morale both for the civilian and armed forces. Report stresses, also, that dropping of the living scale below these minimums would lower efficiency and morale to a point where it would slow the war effort.

Minimum level figures, as applied to newspapers, are estimated at 40% of 1939 consumption, while magazines are lowered to 20% in terms of dollar volume.

TRIAL OF BROWNE AIDE, ZEVIN, DUE MARCH 9

The trial of Isadore Zevin, former George Browne aide, was adjourned until March 9, by Judge Samuel Mandelbaum yesterday (Tuesday) in N. Y. federal court. Zevin is the former secretary to the former IATSE head. He is charged with perjury by the Federal Grand Jury who investigated the collection of a slush fund of $1,500,000 from members of the union at the rate of 2%.

Boris Kostelanetz, assistant U. S. Attorney, who will prosecute Zevin, maintains that Zevin, employed as bookkeeper of the special fund, made false statements before a Grand Jury and a U. S. investigator probing the collection of the fund. If convicted, Zevin faces 60 years imprisoment and $42,000 in fines.

Labor Protests to Fox On Rickenbacker Film

American Federation of Labor and Committee of Industrial Organization officials, as well as the Screen Publicists Guild, have reportedly protested to Wendell Willkie against 20th-Fox participation in the production and release of the Eddie Rickenbacker yarn which Winfield Sheehan is producing. Possibility is that the advance general story pattern outlined by Rickenbacker will be carefully scanned, to avoid a clash with unions, before production begins.

The two major unions, who consider Rickenbacker anti-labor, last week protested bitterly against the aviation ace's allegations of muddling on the production front.

Copies of the letter of protest to Willkie from the SPG, claiming that the Rickenbacker film 'threatens to block the achievement of maximum production and morale,' also were last week sent to the Hays office and Lowell Mellett.

From all accounts, Rickenbacker's primary objective in allowing the filming of his life is to get a picture which will serve to stimulate interest in aviation among the youth of America.

Studio Contracts

Hollywood, Feb. 23.

Gig Young drew new acting ticket at Warners.

Art Angel inked writing pact at Metro.

Robert Shayne handed player contract at Warners.

Helen Logan and Robert Ellis signed as writing team for two years at 20th-Fox.

Emmett Lavery, scripter, signed by RKO.

Bob Hutton inked player ticket at Warners.

Arthur Miller, cameraman, renewed by 20th-Fox.

Jean Negulesco's director option lifted by Warners.

Spring Byington inked new pact at Metro.

Warners lifted options on 10 dancing girls, Harriette Haddon, Nancy Worth, Janet Barrett, Marry Landa, Sylvia Opert, Harriette Olson, Dorothy Schoemer, Joy Barlow, Dorothy Dayton and Lucille LaMarr.

Joan Leslie renewed by Warners.

Frank Fay inked four-picture contract at Monogram.

Betty Wells' minor contract with RKO approved by Superior Court.

Alexis Smith renewed by Warners.

Neila Hart drew stock player ticket at Columbia.

Yvonne de Carlo inked acting pact at Paramount.

Frances Gladwin's player option lifted by 20th-Fox.

Irina Baranova signed to star in two productions by Manuel Reachi in Mexico City.

Robert Milton handed player ticket by 20th-Fox.

Daniel D. Clark renewed as chief of 20th-Fox camera department.

Milburn Stone inked actor pact at Universal.

Bill Kennedy's actor option lifted by Warners.

Dane Clark drew new player contract at Warners.

Wartime Restrictions on Set Costs And Lack of Cooperation Usually Accorded by U. S. Stall Certain Pix

Production department heads of major companies report that studios are holding back on filming some of the most interesting stories of the war, particularly sea yarns, due to various wartime restrictions, shortages, necessity of getting aid from the Armed services which cannot always be made available and high costs.

Permission to go over the $5,000 limit on set construction might be obtained from the War Production Board for films which are obviously an aid to the war effort but high cost of studio sets for sea pictures is a major hurdle for most studios. With seagoing craft unobtainable, estimates for studio sets for high-budget sea pictures run from $60,000 to $75,000, figure which most are unprepared to meet.

Among sea yarns which have been holding attention of film companies are 'Gaunt Woman,' 'S.S. Dimitrio,' 'Fat Girl,' story of the tug which kept on servicing ships during the attack on Pearl Harbor until she went down, and 'Biggest of the Big,' story of the Boise, destroyer once referred to by U.S. Navy men as 'The Reluctant Dragon' until she finally went into action against the Japs in the South Pacific and proved her mettle. 'S.S. Dimitrio,' which a couple of U.S. majors were strongly interested in, will be made in England.

Frank Morris, who authored 'Biggest of the Big,' was last week reported in Washington to consult with Office of War Information and other department officials with reference to getting an okay on the yarn and possibly cooperation in the filming.

Apart from high production costs involved in sea yarns, another hurdle for studios is necessity of obtaining story clearance from the Government, which cannot always be granted due to wartime exigencies.

Significantly, no films have yet been okayed about such biggies as Gen. Douglas MacArthur, Brig. Gen. Jimmy Doolittle and others, though stories have on occasion been mulled.

SCORES ALL-NIGHT PIX IN CRUSADE ON VICE

Philadelphia, Feb. 23.

Dr. Hubley R. Owen, Director of Public Health, who is conducting a crusade against vice among teenage girls, last week issued a blast against all-night filmers.

'I don't believe that the movies should be open all night,' Dr. Owen said. 'I believe in recreation, but it's important for people to get their proper rest at the proper time, and we don't get it by staying up to all hours of the night.'

There are four owl houses in midtown Philly. Three of them are operated by the Stanley-Warner circuit—Savoy, Family and Center. The other is William Goldman's News.

These houses are heavily patronized by defense workers getting off the swing and graveyard shifts who find it relaxing to take in a picture after work before going home.

Wedlock, Snyder Tee Up As A&C Producers at U

Hollywood, Feb. 23.

Howard Snyder and Hugh Wedlock, Jr., former scripting team on radio and screen, make their bow as a producing duo at Universal this week with 'Abbott & Costello in Society.' They will also do the screenplay, after huddles with the two stars who recently returned from a five-week eastern tour.

Combo just completed the script on 'I Want to Sing' on the Universal lot. Prior to their present job they scripted four pictures, at Warners and two for Paramount.

FAT'S IN THE FIRE

Hollywood, Feb. 23.

Sydney Greenstreet, who played the fat but sinister character in 'The Maltese Falcon,' is going in for a series of heavyweight mysteries at Warners.

First is 'The Fat Man,' slated to start next month with Jerry Wald producing.

Salute to the Allies

Hollywood, Feb. 23.

In order that no documentary produced in any of the United Nations shall run the chance of failing to get noticed for a whack at an 'Oscar' this year, David O. Selznick has set up new nominating committee consisting of reps of both the film industry and government bureaus of all the United Nations. Selznick is chairman of the Documentary Awards Committee of the Academy of Motion Picture Arts and Sciences.

New committee will include reps of England, Russia, China, Canada and Latin American countries. Each will be invited to nominate documentary features and shorts made either in his own country or any other country. An awards committee will make the final selection from recommendations by the nominating group.

Aussie Meeting Set on Rentals

Sydney, Feb. 23.

The Australian government has authorized Professor Copland, price-fixing controller, to preside at the compulsory conference of distributors and exhibitors in Canberra covering the question of higher film rentals. Until the confab is completed the government has forbidden distribs to make new contracts at higher prices than prevailed as of last April.

The Exhibitors Association seeks government action to halt higher film rentals. Distributors point out that rising costs make a set figure impossible.

Many exhibitors are convinced that no good can come from airing their industry squabbles with the government, pointing out that both exhibs and distributors are making more money currently than ever before. Consequently showmen envision either higher taxes or the possibility of a strict government control of the entire film business as a possible aftermath of the present fight.

NW INDIES SUSPECT BILL RODGERS' PLAN

Minneapolis, Feb. 23.

Local independent exhibitor leaders look with suspicion on W. F. Rodgers' proposal for a single unified exhibitors' organization. They see in it 'a scheme for Rodgers to get control of exhibitors' organizations just as he has gotten control of the distributors.'

As far as the Twin City independents are concerned, it has been made known that 'a new militant trade association is in its preliminary stages—one that may or may not affiliate with Allied States, but which will not be a part of any new national exhibitors' body, such as has been proposed by Rodgers.' That such a body would lend itself to distributor control is these independents' claim. In fact, Rodgers is accused of having that in mind.

Will Hays Due Back This Week, Coe West in March

Will Hays, president of Motion Picture Producers & Distributors Assn., is scheduled to return from the Coast this week. He has been in Hollywood since the first of the year.

Hays will start work immediately on his annual report due for the annual meeting early next month. Charles F. Coe, MPPDA v.p., likely will go to the Coast some time in March, being the practice for him to be in Hollywood while Hays is east.

They'll See to That

Hollywood, Feb. 23.

'Never a Dull Moment' was handed by Universal to Edward Lilly along with a contract to direct the Ritz Brothers in a picture of that title.

Film is slated to start this week, with Howard Benedict producing.

Double Payoff

Hollywood, Feb. 23.

Alan Ladd, now in the Army after establishing himself as a film name, is being resurrected in two pictures by PRC where he worked occasionally for $35 per day, one day at a time. Now he is featured in reissues of 'Beast of Berlin' and 'Paper Bullets.'

Latter film was written by Martin Mooney, who fought a colossal battle to have Ladd's one-day pay raised from $25 to $35.

Frisco's 2d Tilt In Nabes; D.C. Too

San Francisco, Feb. 23.

Most Frisco nabes are due for another price hike, second within a few months, in the wake of tariff tilts at two Fox West Coast second-run houses, State and El Capitan.

Nasser Bros., and other circuits, are planning to up the admish from 40 and 45c to 50 within a week or so.

Biz wasn't too good for the nabes until the recent increase, from 35 to 40 and 45c, boosted receipts, with attendance remaining about the same.

Same result is expected from another price jump, in line with what happened when new State and El Capitan, and first-run increased rates, went into effect.

Top at two FWC houses was upped to 55c, same charge as at first-run houses until a few months ago, with more money in the till, and few, if any, kicks resulting.

It is figured customers here don't quibble over their entertainment bill because most of them have plenty of coin in their pockets, and expect to pay more than in pre-war days at the b.o., just as they have to do at the grocery or department store.

D. C. Boosts B. O. a Lot

Washington, Feb. 23.

The 25c morning price in Washington has disappeared for the duration in the downtown houses playing first run pictures. These grapefruit and oatmeal performances were never a financial success with the combination houses, generally attracting a jitterbug and sweater audience of high school and collegiate swingsters. New low price is 30c to 1 p. m., when the 40c tariff applies.

Second run houses have also boosted the minimum scale and night prices. At the Metropolitan and Loew's Columbia the new night price is 50c. There is also a slight tilt in the first runs for choice seats after dark. The Earle's new scale is 30, 40, 50, 75 and 90c, as against a previous high of 66c. Capitol has a new night top of 75c; servicemen are still admitted at all times for 29c.

Overcrowded wartime Washington has accepted the boxoffice hike without a grumble. They will buy anything on the screen so long as it moves.

LOUIS KAUFMAN TRIAL PUT OVER 'TIL MARCH 1

Trial of Louis Kaufman, business agent of Local 244, Motion Picture Operators union of Newark, on extortion charges, has been postponed until March 1 in N. Y. federal court. Kaufman and Nick Dean are charged with extorting more than $1,000,000 from film producers in the motion picture industry.

George E. Browne, former president of the IATSE, and William Bioff, Browne's personal representative, were convicted under a similar indictment and sentenced to eight years and 10 years, respectively. Dean, who comes from Chicago, pleaded guilty and is now serving eight years in federal prison.

Browne, Bioff and Dean, have appeared for questioning before a grand jury in federal court during the past few months.

Gets Its Pathe Back

Hollywood, Feb. 23.

Producers Releasing Corp. is identifying itself further by addition of the line, 'A Pathe Company.' For a time the indie outfit called itself PRC-Pathe, but withdrew the title when RKO protested that it uses the Pathe label and rooster on its shorts.

Meanwhile PRC continues as a producing company backed by Pathe Laboratories.

Distribs Refute Small-Town Exhibs' Charges That the Major Picture Cos. 'Are Indifferent to Our Fate'

Minneapolis, Feb. 23.

There's some complaining among the territory's small-town exhibitors on the score that distributors are making so much money in the larger cities and becoming so powerful financially that they no longer 'care what becomes of the small-town theatre owners.' It's charged that the 'indifference to these exhibitors' fate' is being shown by the distributors' 'refusal to recognize altered business trends sufficiently and adjust film rentals properly and an independent attitude of take it or leave it.'

Jack Heywood, New Richmond, Wis., owner of a circuit in small towns, gives voice to the present dissatisfaction and predicts that 'if the distributors continue in their present course of killing off the small-town exhibitors there'll be a public reaction which will give these distributors plenty to think about.'

At the same time, Heywood inquires to to 'what has become of the great industry unity plan which was born a year ago and discussed at a meeting of all branches from every section of the country in Chicago a year ago last December.' There's more disunity in the industry now than ever, he claims, placing the blame on the distributors for the present situation.

Answering Heywood and others, local branch managers and salesman point out that 'these small-town exhibitors have been crying the blues for the past 25 years within memory every year without fail and yet many of them, particularly those who do the most grumbling and squawking, have amassed wealth in the business.' They cite cases of these small-town exhibitors who started on a shoestring and built up fortunes.

'Each year the small-town exhibitors will shed tears and accuse us of forcing them into bankruptcy and before the year is over they'll be acquiring new theatres,' said one veteran salesman. 'And even now, when they tell us that conditions are the poorest, just try to buy a theatre. There aren't any for sale at a half-way reasonable figure.

'I can name 10 towns in the territory of 1,000 or less population where the theatre owners employ a manager at $35 a week or more and take things easy themselves. They're important and prosperous. But they're squawking just the same.

'What's more, I can name many who started business with anywhere from $500 to $2,500 and now are worth anywhere up to $250,000. And every year they squawk the loudest and tell us they're being forced out of business. As a matter of fact, they've had a field day.'

Extras Ask $15 Daily

Hollywood, Feb. 23.

A new wage scale reflecting the kind of coin being paid by local war plants was drafted at a membership meeting of 600 regular extras here Monday (22). The extras are asking for a flat $15 daily minimum with the elimination of the $10.50 and $5.50 checks.

The new schedule, which has to be approved by the directors of the SAG, also demands continuance of the $16.50 daily rate for dress extras and an increase in the cowboy scale from $11 to $16.50.

Longer Playing Time Emphasized

Detroit, Feb. 23.

That a longer playing time will be required on pix was emphasized here when Jack Flynn, newly appointed western division manager for Metro, met with exhibitors here.

Detroit's subsequents are off the national pace now because of the film blockade in the first-runs, although the situation has been helped by the addition of two houses to the fold in the loop, but Flynn's point was that availabilities to houses probably will have to be delayed because of the rapid reduction in the number of prints.

He pointed out that it foreboded radical changes because of the reduction in the print quota to exchanges but added that he believed that pictures were better today which, combined with good spending money in the public's hands, would help a longer playing of the prints. He pointed out that it would delay the availabilities to some but that he believed exhibitors were big enough to get together and work out the problem 'without hurting anyone too much.'

OWI SETS PIX SKED FOR 6 WEEKS AHEAD

Washington, Feb. 23.

Schedule of Office of War Information - War Activities Committee film releases for the next six weeks has been lined up as follows:

'Farmer at War,' (OWI) being released by Columbia March 11; 'At the Front,' North African invasion film, being released by Warners March 18; 'City of Courage,' produced and released by RKO March 25; 'Right of Way,' OWI film on transportation, being released April 1; 'Aldrich Family Gets in the Scrap,' produced and released by Paramount April 8; 'Food for Fighters,' (OWI) being released by Warners April 15.

There are to be 677 prints of each subject.

'Roller Follies' Into Fox Film; Ballyhoo?

Minneapolis, Feb. 23.

'Roller Follies,' owned by local group, which has been touring arenas past two seasons at considerable cost to its sponsors, goes into 20th-Fox picture in May, with Betty Grable and Jack Oakie as possible film stars. Show closed in December and will resume with new production staged again by Fanchon & Marco. Following film stint it again will be sent on tour, playing stands where it previously has been seen.

Owners say picture engagement will not net them any profit, but they believe accruing publicity will help tour.

Leonard's Aussie Pic

Hollywood, Feb. 23.

Robert Z. Leonard draws the producer task on 'The Man From Down Under' at Metro, in addition to co-producing with O. O. Dull.

Charles Laughton plays the title role with Binnie Barnes as femme lead.

SIX MORE HELP TO CROWD PAR SETS

Hollywood, Feb. 23.

Six films get the gun in the next two months at Paramount in addition to the half dozen currently in work on the lot. First to start will be 'Henry Aldrich Haunts a House,' to be followed closely by the Pine-Thomas production, 'Mine Sweeper.'

April shooting schedule calls for 'The Story of Dr. Wassell,' 'Four Angels,' 'Frenchman's Creek' and 'The Uninvited.'

Scophony Seals Its Prez, Arthur Levey, for 5 Yrs.

Scophony Corp. of America, which recently announced its corporate setup with Television Productions, subsid of Paramount, and General Precision Equipment, as heavy U. S. shareholders, acted at its board meeting this week to insure continuity of management. In line with this, Arthur Levey was signatured to a five-year contract to serve as president and general manager.

Prior to his interest in television (he was a founder and major stockholder in Scophony, Ltd.), Levey was foreign sales manager of Associated Producers, a group of U. S. film producers that included Thomas H. Ince, Mack Sennett and Allan Dwan. An American citizen, Levey has been active in forwarding the cause of Anglo-American unity, being a moving factor behind the Lord Northcliffe mission to the U. S. in 1920.

Now Nelson Rockefeller's CIAA Under Fire As to 'Essentiality'

With a recalcitrant Congress probing into all non-essential Government expenditures, considerable opposition looms in Washington towards continuation of the appropriations hitherto okayed for film activities of the Coordinator of Inter-American Affairs office (Nelson Rockefeller). New Deal critics are sniping at the CIAA activities and will likely seek to reduce drastically last year's $2,700,000 budget when appropriation come up in the House. During the past two years the CIAA has spent $4,400,000.

Opposition has been voiced in particular against guarantees made by the Coordinator to film producers against loss. CIAA has guaranteed losses in only two instances, the Orson Welles picture for RKO, which has not been completed, and the Walt Disney picture, 'Saludos Amigos.' In case of the Welles picture the CIAA is not obliged to reimburse RKO for losses up to $300,000, as originally stipulated, unless the film is completed and conforms to CIAA specifications. RKO, meantime, holds the bag to the tune of some 200,000 feet of film shot by Welles in Brazil with a great part of the picture yet to be completed.

In case of 'Saludos Amigos' the CIAA guaranteed Disney up to around $65,000 against loss, but film is showing large profits so that the CIAA will continue for two other Disney flickers along the same lines.

Joseph Borda, chief investigator for the Joint Congressional Committee to Investigate Non-Essential Government Expenditures, last week stated in Washington that he was looking into the guarantees against loss by the CIAA.

Some talk, meantime, that major CIAA activities may be shifted to the Coast where the Motion Picture Society for the Americas, part of the CIAA, is established.

Sunday Entertainment For Soldiers Eases Sabbath Blue Laws

Atlanta, Feb. 23.

Sunday movies would be allowed for towns within a 40-mile radius of service men's camps under a bill passed by the Georgia House of Representatives here and sent to the Senate.

Passage came after Adie Durden, of Dougherty, and others urged the Legislature to open the way for wholesome recreation for servicemen. The bill was amended to allow shows within 40 miles of camps, cantonments, etc., instead of 30 miles.

Sun. Pix OK for Soldiers

Philadelphia, Feb. 23.

A bill was introduced in the State Legislature last week which would allow the showing of Sunday films in communities which now forbid them—but only for service men and their companions.

The bill, presented by Representative Verona of Allegheny county, would permit the Sabbath laws to be countermanded for the duration and six months afterward. It is aimed at areas surrounding Army cantonments which have Blue Sundays.

The bill is sure to arouse the opposition of the Lord's Day Alliance and other church groups.

Extend Sundays in S. C.

Columbia, S. C., Feb. 23.

Taking citizens' cue, house military affairs committee has fathered bill extending S. C. Sunday movie okay past statutory May 23 expiration date. Pro-Sabbath sponsors figured best move was to have military group sponsor measure, since its main defense is that soldiers and seamen in state's military areas will benefit. Senate gets measure within two weeks and okay is in sight.

He'll Have to Git Along

Hollywood, Feb. 23.

Republic puts the spurs to Roy Rogers as soon as he returns from his 11,000-mile Army camp tour, with two western specials to be filmed in rapid succession.

First is 'Song of Texas,' Harry Grey production slated to start early in March. Second is 'Silver Spurs,' with Joe Kane producing and directing.

FETE SKOURAS THEATRES FOR WAR ACTIVITIES

Skouras Theatres Corp., headed by George Skouras and operating 66 theatres in the Greater New York area and nearby, was honored yesterday (Tuesday) at a luncheon at the Astor hotel, N. Y., tendered in recognition of the circuit's war activities.

Around 750 uniformed members of the American Women's Voluntary Service, who assisted in the sale of bonds and war stamps at Skouras houses, were guests. The circuit, first in the theatrical field to become official U. S. Treasury agents for the sale of war bonds, leading to decision to make every theatre in the country an official agent on consignment basis for handling of the securities, has to date sold over $10,000,000 in bonds-stamps.

Skouras Theatres was also the originator of the so-called Victory War Bond booths in front of theatres, an idea which has become general throughout the nation in the sale of stamps and bonds, including on Saturdays and Sundays when banks or postoffices are closed.

In order to coordinate and more effectively supervise its war effort activities, the Skouras circuit maintains a distinct and separate war effort department headed by Nick J. Matsoukas, which broadcasts weekly over WINS, N. Y., every Sunday on a half-hour program labeled 'This Is Our Cause.' The program is produced and paid for by the Skouras war effort department.

Foreign Filmers Must Boat Back to England

Inability to obtain Atlantic Clipper passage back to Great Britain is forcing all film company foreign managers for Britain either to return to London by boat or stay in this country. Most of the British managing directors, who came over here about six weeks to two months ago, made the trip by plane. Since that time it has been virtually impossible to secure passage on Clipper ships.

David Rose, Paramount's managing director; Joe Friedman, Columbia, and F. L. Harley, 20th-Fox director, for Britain, recently came over for homeoffice huddles and visits to the Coast. When they return to London, it now seems certain that they will have to go by boat.

Reserve Decision in WB Plagiarism Suit on 'Doe'

Federal Judge Vincent L. Leibell [illegible] the plagiarism suit brought by Robert Shurr and Pat A. Leonard against Warner Bros. Pictures, charging infringement of their play, 'The Stuffed Shirt,' with their picture, 'Meet John Doe.' Also named in the suit as co-defendants are Richard Connell, Robert Pressnell, Robert Riskin, Frank Capra and Jacob Wilk.

Shurr and Leonard charge that they submitted 'The Stuffed Shirt,' which they wrote in 1936, to Wilk, who was to determine if it were suitable for a motion picture, which would be produced by Warners. Thereafter, the plaintiff's allege Warner and Wilk, its story editor, conspired with the other defendants who, they claim, rewrote and rearranged their play, and that the film 'Meet John Doe' was produced in March, 1941.

The defendants deny all the allegations and claim that 'John Doe' was written by Riskin, who combined a short story by Connell, 'A Reputation,' two acts of a play written by Jo Swerling, 'The World Is an Eight Ball,' and Connell and Presnell's story, 'The Life and Death of John Doe.'

SOEG Wants More Moola

Hollywood, Feb. 23.

Members of the Screen Office Employes Guild, 1,500 strong, authorized its board of directors to demand wage increases from the major film companies to coincide with the increased cost of living.

Notification of intent to reopen the current contract will be filed this week with Pat Casey, producer labor contract, by a white collar committee headed by Ed Gilbert, business representative, and Bernard Lusher, secretary.

3 Warner Bros. Bought A Flock of WB Stock; Other SEC Amus. Data

Washington, Feb. 23.

The three Warner brothers bought and sold substantial chunks of their company's stocks, according to the latest SEC report on the transactions of corporate insiders. The report released Friday (19) covers the period from Dec. 11 to Jan. 10.

Albert Warner went into the market on 11 different trading days in the last half of December to pick up a total of 23,900 shares of WB $5 par common, boosting his holdings to 141,248 shares. During the same period he sold off 2,000 shares of $3.85 cumulative preferred, leaving him with 12,884.

Harry M. Warner bought in 9,500 shares of the common, upping his total to 89,060 shares. He held on to his 9,884 shares of cumulative preferred, but did not add to it.

Keeping step with brother Al, Jack L. Warner also bought an even 23,900 shares of the common, and now has 167,860 altogether, retaining his position as No. 1 WB stockholder in the family. In December, he let go of 4,500 shares of cumulative preferred, which left him a balance of 10,384 shares.

Samuel Carlisle, another Warner exec, sold off 300 shares of common to cut his holdings in half.

Preston Davie, Universal board member, sold his 150 shares of that company's $1 par common. Big Universal Corp. of Wilmington, Del., added 200 shares of Universal common to its already giant holdings, bringing its total up to 231,327. Universal Corp. reported no change in its 20,000 shares of seven percent second cumulative preferred.

Insider trading at 20th Century-Fox was light during December. Only Chase National Bank of New York went into the market. It sold 1,800 shares of no par common, retaining a lusty 207,858. Chase National kept its 671,916 shares of $1.50 cumulative preferred.

Floyd Odlum's Atlas Corp. continued to shop for small blocks of RKO in December. Through its subsidiary, American Co., of Jersey City, it added 9,900 shares, making a total of 343,530 shares of $1 par common in the hands of American Co. Atlas Corp. owns directly 981,323 shares of the common and has warrants for an additional 327,812. American Co. also bought 2,000 shares of RKO 6% preferred, and now has 3,230. Atlas has another 53,171.

W. Ray Johnson, of Monogram pix, sold 3,333 shares of that company's $1 par common, reducing his holdings to 19,071 shares. He also let expire an option to buy 5,350 shares.

Insider dealings in Loew's, Inc., no par common were limited to David Bernstein and J. Robert Rubin. The latter dropped 3,700 shares, retaining 2,865. Bernstein sold 3,900 [illegible] no beneficial interest. Loew's, Inc., gobbled up two loose shares of Loew's Boston Theatres $25 par, and now is holding 119,560 of the theatre securities.

Only change in Consolidated Film Industries $1 par common were 100 shares purchased in November and just reported for Walter P. Stevens, a director of the firm. He now has 1,800 shares.

Abraham Schneider, Columbia Pictures exec, disposed of 50 shares of the company's no par common as a gift. He still owns 1,864 shares and has options on an additional 7,880.

Paramount dealings were light in December. Hemphill, Noyes & Co. sold 3,000 shares of the $1 par common, apparently for various members of the Griffis family. Stanton Griffis is a board member.

Cowdin, Prutzman's U Stock

Reports to the Securities & Exchange Commission on stock holdings in various film corporations, as announced last Friday (19), show an increase in Universal common certificate holdings by J. Cheever Cowdin, chairman of the board, and C. D. Prutzman, chief counsel. Also revealed that the increase covered shares received as compensation.

Cowdin was listed as receiving 5,000 common certificates of Universal Corp., bringing his total to 10,000. Prutzman was credited with receiving 3,000 shares of same certificates and swelling his total to 12,000. Receipt of these in both instances were described as for compensation, this being part of special stock bonus arrangement voted top executives nearly two years ago.

Lefty's Notebook

By Joe Laurie, Jr.

Coolacres, Cal.

Dear Joe:

I know there's been a lot of tremendous benefits given lately at Madison Square Garden, namely, great nights like 'The Night of Stars' for the Jewish Federation of Charities, Walter Winchell's Navy Relief show and Ed Sullivan's benefit for Army Relief—and many others. They got plenty of coin and attendance. However, the biggest benefit ever given (in my memory) is the one at the Metropolitan Opera House for the sufferers of the San Francisco fire. That was in April, 1906. The benefit started at 11 a.m. and ran without a hitch for 12 hours and 20 minutes.

Harry Leonhardt was stage manager. Almost every act and star in New York appeared. Frisco always has had a warm spot in the hearts of all show folks. It was, and is, and always will be, a great town (and this coming from a New Yorker).

Benefit performances originated in the 17th century during the reign of James II of England (*not* within my memory). An actress, one Mrs. Barry, was rewarded for her admired acting by being given a benefit performance, the proceeds of which were presented to her. In later years, when acting wasn't always a profitable profession and salaries of players were cut (yep, they thought of it those days, too), the actors demanded benefit performances to make up the difference. This evolved into the present day custom of giving benefits for worthy causes. The benefit for performers (outside of the grand cause for the Actors Fund) is still given by the Yiddish theatres for various performers who have come upon distressing times, and also to many to whom the fans just wish to show their appreciation.

A Baseball Meeting in 1882

The baseball managers' meeting a few weeks ago reminds me of an item in an old Clipper, circa of 1882, reporting the baseball meeting of that day. Baseball magnates were holding a convention. New rule adopted did away with 'out' if fouls were caught on the 'first bounce.' Another new rule was that if a base runner ran back to the base after a foul he could not be put out. If he walked he took that chance. And talking about baseball, in 1876 baseballs were nine and a quarter inches in circumference and weighed four and a quarter ounces. There was an ounce of moulded rubber as a center and most of them were made by the pioneer firm of Reach & Co. of Philadelphia. Instead of Spaulding's as the opposition firm it was Peck & Snyder who figured prominently in those days.

Sheet Music In 1882

While I'm gabbing about the way-back days, in 1882 sheet music reached a new low, 100 for 17c. 'Black Eyed Binnes Has Gone to Rest,' 'Blue Eyed Baby Has Gone to Sleep,' 'Dreamy Eyes Are Closed Forever,' 'Loved Ones Passed Away,' 'There's No Baby's Face in the Cradle' and 'Why Did Angels Take Mama Away?', were some of the tunes. Sounds like Campbell's published 'em.

Let's jump to 1926, when Kate Smith was playing at the Earle theatre, Washington, and was a terrific hit and in great demand for picture houses. Keith's Philly went into a pop policy. There were only six big-timers left in the east. Harry Houdini died, one of the great showmen of his time. And now his grand little wife has gone 'upstairs,' followed shortly by the wife of another great magician, Mrs. Thurston. Mike Shea, another great showman, closed the Court Street theatre, Buffalo, in 1926, to play Vitaphone. Shea's was the home of straight vaudeville for 25 years. That was also the year Keith's ran 'Keith's Komedy Karnival' week. Some manager put on his marquee, in lights, 'K.K.K. Vaudeville.' There were only 28 weeks of straight vaudeville left; they used about 210 acts weekly while there were nearly 2,000 vaudfilm houses and over 6,500 acts.

Ruth Etting a Chi Star

Ruth Etting was a pop cabaret star in Chicago and played the Palace theatre there and was a terrific hit with pop songs without any special arrangements. That was also the year that Florence Courtney (of the Courtney Sisters; Florence was George Jessel's 'ex'), took a full course in Christian Science and became a practitioner. Will Mahoney played the Hippodrome and plastered Times Sq. with three and six sheets at his own expense and made himself a headliner from then on. A great artist. Max Gordon became general manager of the Orpheum Circuit. Johnny Hyde joined the William Morris agency after being with Loew's for eight years. And by the way, I think it was that year when gals started waiting at the stage door for autographs, flappers would wait for Fred Waring's Collegians to leave the theatre in Philadelphia to get a look-see. It was also the year that the first radio wedding was pulled off in Frisco. Dr. Clarence Herold, director of KQW, was married to his assistant, Belle Chapman. Would you call that a local hookup?

It was in 1926 when a man and woman act playing Jersey City got five [illegible] paid their commission, fares [illegible] left. The [illegible] their and belly money they had about [illegible] act with a song called 'Prosperity' and closed their act with 'We're Sitting On Top of the World.' Brother, that's what I call optimism, especially in Jersey City. Sez

Your pal,

Lefty.

Amus. Stocks Continue High Despite Selloffs

Despite reactionary trend and abrupt sell-offs in the stock market last week, a number of film company shares either rose to new high levels or equalled previous 1943 peak marks. Outstanding performance was contributed by Universal common and common certificates, both of which climbed to record peaks on successive days culminating in $58 for the common and $14.50 for certificates.

Representing $1.50 advance in the week, the U certificate quotation is practically double that of a year ago while the common price is $1.75 ahead on the week. As in recent weeks, the advances are predicated on the belief that U soon will retire both the Universal 8% preferred and common. This would leave only the common certificates.

Other stocks registering new highs or equalling their 1943 tops were Loew's, Columbia Pictures, RKO, Warners (all common) and Paramount and 20th-Fox preferreds. Par and 20th-Fox commons came close to previous high markers.

Columbia Broadcasting 'A' and 'B' shares, both selling ex-dividend, came close to the year's top marks while RCA common hung up a new high.

PIX PRINT GAS FORMS TO FORESTALL TIEUP

Hollywood, Feb. 23.

Film industry's Labor-Management Committee has arranged for immediate printing of gas ration forms for 30,000 employees and contractees to prevent a tieup of transportation when the current books expire.

Forms are available this week at all studios, Guilds and union headquarters, with application to be filed within 30 days. Workers are warned that every application must be accompanied by a tire inspection record covering the mileage of the car for which supplementary gas rations are asked.

$350,000 Bid for Todd's 'Something' Reported

Bids for the screen rights to 'Something for the Boys' last week jumped to $350,000 when Mike Todd, producer, got an offer made through George Bagnall, studio production head for United Artists. 20th-Fox, which financed the legiter, owns 25% of the show.

'Moon Vine,' which folded last week, may be filmed by Paramount which put up part of the coin to finance the play.

'Children' Wow $25,000 in Chicago, 'City Without Men'-J. Wald Big 19G

Chicago, Feb. 23.

Backed by heavy exploitation, 'Hitler's Children,' coupled with 'Silver Skates,' is heading for smash biz at the Palace. The Monroe, in its first six days under new booking agreement with RKO Theatres, should also gross big with first-run policy inaugurated Saturday (20).

'Random Harvest' leads the holdovers, at the United Artists, and 'Black Swan,' in fourth week, at State-Lake should do well.

Estimates for This Week

Apollo (B&K) (1,200; 35-75)—'Life Begins at 8:30' (20th) and 'Margin for Error' (20th) (2d wk). Good $8,000. Last week okay $7,500.

Chicago (B&K) (4,000; 35-75)—'Palm Beach Story' (Par) and vaude. Strong $48,000. Last week, 'Casablanca' (WB) and vaude (2d wk), fine $46,000.

Garrick (B&K) (900; 35-75)—'Casablanca' (WB) (3d week in Loop). Nifty $9,000. Last week, 'Yankee Doodle Dandy' (5th wk), smooth $7,500.

Monroe (Trinz) (960; 33-65)—'Cat People' (RKO) and 'Kid Dynamite' (Mono). Good $5,000 for six days.

Oriental (Iroquois) (3,200; 28-55)—'City Without Men' (Col) and Jerry Wald's orchestra on stage. Swell $19,000. Last week, 'No Place for Lady' (Col) and George White's 'Scandals' unit, nifty $23,000.

Palace (RKO) (2,500; 33-75)—'Hitler's Children' (RKO) and 'Silver Skates' (Mono). Smash $28,000. Last week, 'Arabian Nights' (U) and 'Holmes' Secret Weapon' (U), 6 days, 'Hitler's Children' (RKO) and 'Silver Skates' (Mono) 1 day, smooth $17,000.

Roosevelt (B&K) (1,500; 35-75)—'Commandos Strike' (Col) (2d wk). Strong $13,000. Last week staunch $15,000.

State-Lake (B&K) (2,700; 35-75)—'Black Swan' (20th) (4th wk). Fine $18,000. Last week, sock $20,000.

United Artists (B&K) (1,700; 35-75)—'Random Harvest' (M-G) (4th wk). Brisk $19,000. Last week, same.

Woods (Essaness) (1,200; 33-75)—'Journey Into Fear' (RKO) and 'Night Crime' (PRC) (2d wk), okay $7,000. Last week, good $7,600.

'Pittsburgh' Plus Marx, 17G, Omaha

Omaha, Feb. 23.

Omaha grosses are still running high. 'Pittsburgh' with Chico Marx band at the Orpheum and 'They Got Me Covered' at the Brandeis will be the town's leaders by a long margin.

Estimates for This Week

Brandeis (Mort Singer) (1,500; 11-50)—'Got Me Covered' (RKO) and 'City Without Men (Col). Big $7,500, and maybe better. Last week, 'Casablanca' (WB) and 'Johnny Doughboy' (Rep) (2d wk), $6,800, very good here.

Orpheum (Tristates) (3,000; 20-65)—'Pittsburgh' (U), plus Chico Marx orch. Strong $17,000. Last week 'China Girl' (20th) plus Woody Herman orch, nice $15,600.

Omaha (Tristates) (2,000; 11-50)—'Me, My Gal' (M-G) and 'Sin Town' (U) (2d wk). Trim $8,300. First week, sturdy $10,600.

Town (Goldberg) (11-30)—'Thundering Trails' (Rep), 'Spirit Stanford' (Col), 'Man's World' (Col) triple split with 'Favorite Blonde' (Par), 'Bugle Sounds' (M-G) and 'Up in Air' (Mono), 'Outlaws Paradise' (PRC) plus Saturday stage show and extra midnight show. Normal $1,100 or near. Last week, 'Stand By Networks' (Col), 'Joe Wrangler' (U), 'Voice Terror' (U) triple split with 'Birth Blues' (Par), 'Ships Wings' (UA), 'Scattergood Rides' (RKO) and 'Lost Ranch' (FRC), 'Bowery Blitzkrieg' (Mono) plus midnight Sat. show, good $1,200.

'Serve' Hefty $25,000, Ace Brooklyn Filmer

Brooklyn, Feb. 23.

Balmy weather is helping all downtown deluxers. Loew's Metropolitan with 'In Which We Serve' is way out in front. Earl Carroll's vanities stage unit is boosting 'Power of Press' at Strand to a tall figure.

Estimates for This Week

Albee (RKO) (3,274); 30-65)—'China Girl' (20th) and 'Margin Error' (20th). Thin $13,000. Last week, 'Tarzan Triumphs' (RKO) and 'Life Begins' (20th), dullish $14,000.

Fox (Fabian) (4,023; 30-65)—'Commandos' (Col) and 'Laugh Blues Away' (Col), (2d wk). Continuing to do nicely at $20,000. Last week, first rate $25,000.

Met (Loew's) (3,618; 30-65)—'Serve' (UA) and 'McGuerins of Brooklyn' (UA). Rousing $25,000. Last week, 'Hardy's Double Life' (M-G) and 'Gillespie's New Assistant' (M-G), satisfactory $17,000.

Majestic (Siritsky) (1,850; 25-50)—'Only Angels Have Wings' (Col) and 'X Marks Spot' (Rep). Quiet $1,500. Last week, 'Let 'Em Have It' (UA) and 'Isle Missing Men' (Mono), passable $2,000.

Paramount (Fabian) (4,126; 30-50)—'Spangled Rhythm' (Par) and 'Fly By Night' (Par) (2d wk). Dandy $23,000. Last week, robust $31,000.

Strand (WB) (2,950; 30-65)—'Power of Press' (Col) and stage show featuring Earl Carroll's Vanities. Satisfactory $15,000. Last week, 'One Dangerous Night' (Col) and 'Mrs. Wiggs' (Par), good $7,000.

'Hardy' Leads Hub With Torrid 39½G

Boston, Feb. 23.

Holdovers practically down the line are holding down grosses despite balmy weather. 'Andy Hardy's Double Life,' only new film, sets the pace at the two Loew spots.

Estimates for This Week

Boston (RKO) (3,200; 44-99)—'Commandos Strike' (Col), 'Latin Quarter' unit. Film holdover here cuts into trade plenty, down to $22,500. Last week, with Jan Savitt and John Kirby orchestras, others, big $30,000.

Fenway (M-P) (1,373; 30-60)—'Spangled Rhythm' (Par) and 'Truck Busters' (WB). Second week here, fourth in town, sagged to $5,700. Last week, $7,000.

Majestic (Shubert) (1,667; 35-75)—'Saludos Amigos' (RKO) and 'Squadron Leader X' (RKO). Third week began Saturday (20), dropped to good $10,000. Last week, nice $10,500.

Memorial (RKO) (2,900; 44-75)—'Arabian Nights' (U) and 'Strictly in Groove' (U) (3d wk). Trim $13,000. Last week, good $14,500.

Metropolitan (M-P) (4,367; 30-75)—'Black Swan' (20th) and 'Street of Chance' (Par) (2d wk). Powerful $22,500. Last week, fine $30,000.

Orpheum (Loew) (2,900; 44-60)—'Hardy's Double Life' (M-G) and 'Power of Press' (Col). Biggest thing in town, stout $23,000. Last week, 'Whistling Dixie' (M-G) and 'Journey Margaret' (M-G), good $21,000.

Paramount (M-P) (1,300; 33-60)—'Spangled Rhythm' (Par) and 'Truck Busters' (WB). Fourth frame in town, second week, brisk $13,000. Last week, big $15,000.

State (Loew) (3,200; 44-60)—'Hardy's Double Life' (M-G) and 'Power Press' (Col). Fairly good $16,500. Last week, 'Whistling Dixie' (M-G) and 'Journey Margaret' (M-G), nice $15,000.

Translux (Translux) (900; 18-55)—'Mug Town' (U) and 'Jail House Blues' (Rep). Average $5,000. Last week, 'Blackout Murders' (Rep) and 'Ape Man' (Mono), ditto.

'Sergeant' $16,500, Tops Denver; 'Night' Thin 7½G

Denver, Feb. 23.

'Immortal Sergeant,' being dualed at Denver and Esquire, day-date, is pacing field currently. 'Star Spangled Rhythm' is still strong at the Denham where it broke records. 'They Got Me Covered' is nice at the Orpheum, topping a dual combo.

Estimates for This Week

Aladdin (Fox) (1,400; 30-40-50-60-65)—'Meanest Man' (20th) and 'Silver Skates' (Mono), after one week at Denver and Esquire. Good $5,000. Last week 'Casablanca' (WB) and 'Devil With Hitler' (UA), after Denver and Esquire weeks, big $8,000.

Broadway (Fox) (1,040; 30-40-50-60-65) — 'Casablanca' (WB) and 'Devil With Hitler' (UA), after one week at Denver, Esquire and Aladdin. Fair $3,000. Last week 'Reunion Paris' (M-G) and 'Dr. Gillespie's Assistant' (M-G), after Orpheum week, fine $4,500.

Denham (Cockrill) (1,750; 30-40-50-60)—'Star Spangled Rhythm' (Par) (5th wk) and 'Aldrich Editor' (Par). Fine $9,500. Last week 'Spangled Rhythm' (Par) (4th wk), fine $11,500.

Denver (Fox) (2,525; 30-40-50-60-65)—'Immortal Sergeant' (20th) and 'Margin Error' (20th) day-date with Esquire. Big $13,000. Last week 'Meanest Man' (20th) and 'Silver Skates' (Mono), day-date with Esquire, fine $13,000.

Esquire (Fox) (742; 30-40-50-60-65)—'Immortal Sergeant' (20th) and 'Margin Error' (20th), also at Denver. Nice $3,500. Last week 'Meanest Man' (20th) and 'Silver Skates' (Mono), fine $3,500.

Orpheum (RKO) (2,600; 30-40-50-60-65)—'Got Me Covered' (RKO) and 'Army Surgeon' (RKO) (2d wk). Good $9,500. Last week big $15,000.

Paramount (Fox) (2,200; 30-35-45-50)—'Night to Remember' (Col) and 'Power of Press' (Col). Mild $7,500. Last week 'American Empire' (UA) and 'Johnny Doughboy' (Rep), trim $9,000.

First Runs on Broadway

(Subject to Change)

Week of Feb. 25

Astor — 'Tennessee Johnson' (M-G) (7th week).

Capitol—'Crystal Ball' (UA) (2d week).
(Reviewed in 'Variety' Jan. 20)

Criterion — 'Pittsburgh' (U) (24).
(Reviewed in 'Variety' Dec. 2)

Globe — 'Saludos Amigos' (RKO) (3d week).
(Reviewed in 'Variety' Dec. 9)

Hollywood—'Air Force' (WB) (4th week).
(Reviewed in 'Variety' Feb. 3)

Music Hall—'Random Harvest' (M-G) (11th week).
(Reviewed in 'Variety' Nov. 22)

Paramount—'Hitler's Children' (RKO) (23).
(Reviewed in 'Variety' Dec. 23)

Rivoli — 'The Amazing Mrs. Holliday' (U) (2d week).
(Reviewed in 'Variety' Feb. 10)

Roxy—'Meanest Man in the World' (20th) (24).
(Reviewed in 'Variety' Jan. 13)

Strand — 'Casablanca' (WB) (4th week).
(Reviewed in 'Variety' Dec. 2)

Week of March 4

Astor—'Human Comedy' (M-G) (2).

Capitol—'Crystal Ball' (UA) (3d week).

Criterion — 'Pittsburgh' (U) (2d week).

Globe — 'Saludos Amigos' (RKO) (4th week).

Hollywood—'Air Force' (WB) (5th week).

Paramount—'Hitler's Children' (RKO) (2d week).

Rivoli — 'The Amazing Mrs. Holliday' (U) (3d week).

Roxy—'Meanest Man in the World' (20th) (2d week).

Strand — 'Casablanca' (WB) (5th week).

'Random' Harvests Top Seattle Coin, $26,500; 'Powers Girl' Big 10G

Seattle, Feb. 23.

'Random Harvest,' at Fifth Avenue and Music Hall, after upped press campaign, is easily the winner this week. Washington's birthday did not mean much at the boxoffice this year because Seattle was working. Matinees actually were off on Feb. 22.

Estimates for This Week

Blue Mouse (Hamrick-Evergreen) (800; 40-50-65)—'Cat People' (RKO) and 'Blackout Murders' (Rep). Remarkable $6,800 with nightly lines, and holds. Last week, 'Whistling' (M-G) (2d wk), snug $4,600.

Fifth Avenue (H-E) (2,349; 40-50-65)—'Random Harvest' (M-G), Day-date with Music Hall. Smasheroo $16,500. Last week, 'Reunion in France' (M-G) and 'Gildersleeve' (RKO), moderate $8,400.

Liberty (J-vH) (1,650; 40-50-65)—'Powers Girl' (UA) and 'McGuerins Brooklyn' (UA). Great $10,000. Last week, 'Commandos' (Col) (4th wk) and 'Blues Away' (Col), nifty $4,900 in five days.

Music Box (H-E) (850; 40-50-65)—'Whistling Dixie' (M-G) (3d wk). Moved from Blue Mouse, slow $3,000 in six days. Last week, 'Moon Sixpence' (UA) (3d wk), stout $5,300.

Music Hall (H-E) (2,200; 40-50-65)—'Random Harvest' (M-G). Day-date with Fifth Ave. Smash $10,000 in six days, making new house record for short week. Last week, 'Stand By' (M-G), and 'Undying Monster' (20th), also at Paramount, nice $7,000.

Orpheum (H-E) (2,600; 40-50-65)—'Yankee Doodle' (WB). First time at pop prices in Seattle. Big $11,000. Last week, 'Casablanca' (WB) and 'Buddy' (U) (2d wk), great $11,700.

Palomar (Sterling) (1,350; 30-40-50-65)—'American Empire' (UA) plus vaude. Fair $8,500. Last week, 'Isle Missing Men' (Mono) with Bonnie Baker and Herbie Holmes orch, wonderful $11,300.

Paramount (H-E) (3,039; 40-50-65)—'Stand By' (M-G) and 'Undying Monster' (20th) (2d wk). Fair $6,000 in six days. Last week, fairly good $10,500.

Roosevelt (Sterling) (800; 40-50-65)—'Casablanca' (WB) (3d wk). From Orpheum for extended run. Great $6,500. Last week, 'Palm Beach' (Par) (4th wk), oke $4,400.

Winter Garden (Sterling) (800; 20-30)—'Sister Eileen' (Col) with 'Bambi' (RKO) added after Sat.-Sun. (3d run). Great $4,500. Last week, 'Panama Hattie' (M-G) and 'Girl Trouble' (20th) (3d run), dandy $3,700.

Film SRO, Washington

Hollywood, Feb. 23.

Rosalind Russell and Fred MacMurray are slated to co-star at Paramount in a satire on the Washington scene, 'Standing Room Only.'

Story by Al Martin deals with the overcrowded living conditions in the national capital.

Hefty H.O.s on B'way; 'Harvest' Tops 'Miniver,' Goes 11th Wk. After 100G 10th; Durbin Good 36G, 'Ball' Boff 40G

With Washington's birthday falling propitiously on Monday (22) to provide a three-day weekend, downtown New York theatres did a landoffice business. Balmy weather proved a highly favorable factor. While Saturday (20) was unusually strong, the take on Sunday, when houses cannot open until noon, was even bigger, and on Monday (22) the tide of the trade remained high until well into the evening. Though there were not so many servicemen in evidence, most theatres had all the business they could handle. Kids were in abundance over the holiday weekend.

Street had no new shows during the week, excepting for 'Amazing Mrs. Holliday' at the Rivoli and 'Crystal Ball,' Capitol, both of which are doing very nicely. All but one of the many holdovers for Washington's birthday week rank high in the money.

Most remarkable among these is Music Hall's 'Random Harvest,' now in its 10th week and sighting a monumental $100,000. On the 10-week engagement the gross will be around $1,063,500, to pass the mark of $1,031,500 hit by 'Miniver' for the same length of run. 'Harvest' holds an 11th stanza, becoming the first to go that long here in the 10-year history of the Hall.

Another record on run was set by 'Star Spangled Rhythm,' which ended eight weeks at the Paramount last night, final round being $53,000. First picture to hold eight weeks here, on the run the total gross hit $545,500 for huge profits. Benny Goodman was with the film first four rounds, Johnny Long's band the remainder of the date.

'Amazing Mrs. Holliday' started stoutly Saturday (20) and, if holding up, may strike around $36,000, good, staying over. A strong $40,000 is in view for 'Crystal Ball,' which also holds.

In its second semester at the little Globe 'Saludos Amigos' is pacing for $25,000, same as for the first seven days.

Smallest house on the street, Rialto, is not left out of the picture in the establishment of records since 'Lucky Jordan,' now in its fifth week there, is the first to stick there longer than four. With the chances good for $9,000 currently, the film may even go a sixth stanza. That will be decided upon today (Wednesday).

Estimates for This Week

Astor (Loew's) (1,140; 55-65-$1.10) 'Tennessee Johnson' (M-G) (7th-final wk). On the sixth week ended Monday night (22) perked a little to hit $10,000 but still slim; prior (5th) stanza $9,000. 'Human Comedy' (M-G) opens Tuesday (2).

Capitol (Loew's) (4,620; 35-55-85-$1.10-$1.25)—'Crystal Ball' (UA). Looks $40,000 or thereabouts, very good, and holds over. Last week, eighth for 'In Which We Serve' (UA), under $20,000, mildish.

Criterion (Loew's) (1,062; 35-44-55-99-$1.10)—'Pittsburgh' (U) opens here today (Wednesday) after six fine money-making weeks with 'Commandos Strike at Dawn' (Col), blowoff being $16,000, while prior (5th) lap was $15,000.

Globe (Brandt) (1,250; 35-55-75-85-99-$1.10)—'Saludos Amigos' (RKO-Disney) (2d wk). Hammering hard at the b.o., on holdover looking $25,000 or in that vicinity, same as scored on initial seven days, socko. Remains on.

Hollywood (WB) (1,225; 65-75-$1.10-$1.25)—'Air Force' (WB) (3d wk). On the third stanza up last night (Tuesday) a big $31,000, beating previous (2d) week's $29,500. Continues.

Palace (RKO) (1,700; 28-35-44-55-65-75)—'Yankee Doodle Dandy' (WB) (2d run). Goes eight days but disappointing at $12,000 though well over average here. 'Life Begins at 8:30' (20th) (2d run) and 'Tarzan Triumphs' (RKO) on six days, $9,000, oke.

Paramount (Par) (3,664; 35-55-85-99-$1.10)—'Hitler's Children' (RKO) and Xavier Cugat open here today (Wednesday) after record eight-week run for 'Star Spangled Rhythm' (Par), final week with Johnny Long on stage being $53,000 equalling take for the seventh week, which was the third with Long, for tremendous profit.

Radio City Music Hall (Rockefellers) (5,945; 44-55-95-99-$1.10-$1.65)—'Harvest' (M-G) and stageshow (10th wk). There's no stopping this wonder at the b.o.; this week (10th) $100,000, smash, while last week (9th) was $95,600. Shatters all run records here by holding an 11th week.

Rialto (Mayer) (594; 28-44-55-75)—'Lucky Jordan' (Par) (5th). First picture to play here a fifth week, will currently hit $9,000 or thereabouts, while last stanza (4th) was same. May go sixth.

Rivoli (UA-Par) (2,002; 35-55-75-85-99)—'Mrs. Holliday' (U). Started out stoutly on Washington's birthday weekend and if holding pace will knock down $36,000 or better, good, holding. Final three days on sixth week for 'Shadow of Doubt' (U) was only $4,000, poor.

Roxy (20th) (5,886; 40-55-65-75-85-99-$1.10)—'Meanest Man in World' (20th) opens here today (Wednesday) with the 'Truth or Consequences' radio show and Carol Bruce on stage. 'Immortal Sergeant' (20th), Connee Boswell and the 'Lower Basin Street' band unit went three weeks, concluding round mounting to a big $67,000 compared with $65,500 for the second.

State (Loew's) (3,450; 35-44-55-75-99-$1.10)—'Andy Hardy's Double Life' (M-G) (1st run) and Ed Sullivan (2d wk), with new stage show including Louis Jordan's orchestra. Holiday hypo kiting take to big $33,000 or better, while first week for picture and Sullivan topped a very fancy $37,000.

Strand (WB) (2,756; 35-55-75-85-99-$1.10)—'Casablanca' (WB) (moveover) (3d wk) and Sammy Kaye (5th wk). Indications point to an extremely good $50,000; last week, second for picture and fourth for Kaye, was $48,500. Holds over.

'Harvest' Great $13,500, Indpls.

Indianapolis, Feb. 23.

This looks like the biggest week of year at downtown spots. 'Star Spangled Rhythm,' which hit the ceiling at the Indiana last week for tallest gross in nearly a decade of Katz-Dolle operation, is headed for stout $10,000 on h.o. 'Random Harvest' is strong $13,500 at Loew's, with holdover likely.

Estimates for This Week

Circle (Katz-Dolle) (2,800; 30-55)—'Life Begins' (20th) with Glen Gray orch. Band show and strong supporting acts doing much to get nice $16,000. Last week 'China Girl' (20th) and 'Time to Kill' (20th), o.k. $10,000 at 28-44 scale.

Indiana (Katz-Dolle) (3,300; 30-50)—'Spangled Rhythm' (Par). Following smash $18,000 in first week, musical opus is gunning for a trim $10,000 on holdover at slight price tilt. Nothing like it in a long time.

Keith's (Ind) (1,200; 28-55)—'Dudes Pretty People' (UA) with vaudeville. Average $4,200 in four-day stand. Last week 'Underground Agent' (Col) and vaude, only $3,700, blizzard hurting.

Loew's (Loew's) (2,450; 28-44)—'Random Harvest' (M-G). Pacing field for straight filmers with swell $13,500. Last week 'Serve' (UA) (2d wk.), fair $7,000 after fine $10,000 opener.

Lyric (Katz-Dolle) (1,850; 28-44)—'Cat People' (RKO) and 'Nightmare' (U). Good $4,500. Last week 'Undying Monster' (20th) and 'Dr. Renault's Secret' (20th), $4,100.

L'ville Full of H.O.s; 'Rhythm' Best at 10G

Louisville, Feb. 23.

Mild temperatures ushered in a nice b.o. week for local houses. Town's three main stem first runs, Loew's State, Rialto, and Mary Anderson all had holdovers. Only new bill, 'Cat People' and 'Sherlock Holmes' Secret Weapon,' at the Strand, doing okay. Houses are now opening on Thursdays, following lead of Loew's State.

Estimates for This Week

Brown (Fourth Avenue-Loew's) (1,400; 30-40-50)—'Life Begins at 8:30' (20th) and 'Johnny Doughboy' (Rep). Healthy $3,500 on moveover. Last week, 'Three Hearts for Julia' (M-G) and 'City Without Men' (Col), satisfactory $2,900.

Kentucky (Switow) (1,250; 15-25)—'7 Days Leave' (RKO) and 'White Cargo' (M-G). Good $1,800. Last week, 'Thunder Birds' (20th) and 'Washington Slept Here' (WB), okay $1,900.

Loew's State (Loew's) (3,300; 30-40-50)—'Random Harvest' (M-G) (2d wk). Excellent $9,000 after last week's solid $13,000.

Mary Anderson (Libson) (1,000; 30-40-50)—'Casablanca' (WB) (2d wk). Another of the h.o.'s, excellent $4,000, following last week's robust $5,000.

Rialto (Fourth Avenue) (3,400; 30-40-50)—'Star Spangled Rhythm' (Par) (2d wk). Solid $10,000, after last week's bumper $16,000.

Strand (Fourth Avenue) (1,400; 30-40-50)—'Cat People' (U) and 'Sherlock Holmes' Secret Weapon' (U). Neat $5,000. Last week, 'Life Begins at 8:30' (20th) sock $6,000 and moveover.

"The Story's the thing!"
—*Shakespeare*

Film Daily
Jan. 19, 1943

● ● ● **PREDOMINANCE of pix based on novels in THE FILM DAILY'S 1942 Ten Best Pictures Poll (six of the 10 stemmed from works of fiction) brings a preparedness-for-victory-in-1943 report from Leo the Lion, whose "Miniver" topped the list with a record vote.....One of M-G-M's candidates already unveiled is "Random Harvest," adapted from James Hilton's book.....And now receiving its first showings is pic version of I. A. R. Wylie's "Keeper of the Flame," with Spencer Tracy and Katharine Hepburn taking up where they left off in "Woman of the Year," another Ten Best of '42 laurel-grabber.....Among the Friendly Company's crop of novels-into-movies awaiting release, or currently before the cameras, are Saroyan's "The Human Comedy," starring Mickey Rooney; "Assignment in Brittany," by Helen MacInnes, with Pierre Aumont, Susan Peters and Richard Whorf: Booth Tarkington's "Presenting Lily Mars," starring Judy Garland and Van Heflin; Eric Knight's "Lassie Comes Home," filmed in Technicolor; "The Youngest Profession," by Lillian Day, featuring Virginia Weidler; and "Above Suspicion," another Helen MacInnes novel.....**

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● ● ● *METRO'S roster also includes the celebrated Sienkiewicz novel, "Quo Vadis," in which Robert Taylor will play the top role; Louis Bromfield's newest novel, "Mrs. Parkington"; Pearl Buck's "Dragon Seed"; "The Last Time I Saw Paris," by Elliot Paul; Judith Kelly's "Marriage Is a Private Affair"; "The Sun Is My Undoing," by Marguerite Steen; Edna Ferber's "Cimarron"; "A Thousand Shall Fall," by Hans Habe; and MacKinlay Kantor's "Gentle Annie".....*
In the non-fiction category, such sought-after properties as "They Were Expendable," by William L. White; "See Here, Private Hargrove," by Marion Hargrove; "Madame Curie," by Eve Curie; and "The White Cliffs of Dover," by the late Alice Duer Miller, are 'mong Metro projects of the near future.....

Rush Pledge
for Red Cross
Week—April 1-7

'Sergeant' Huge $30,000 in Frisco; 'Dixie' Hefty 23G, 'Harvest' 26G, 2d

San Francisco, Feb. 23.

Two openers at the pix-only houses, combo of 'Whistling in Dixie' and 'Journey for Margaret' at the Paramount, and 'Immortal Sergeant' at the Fox, are fine. 'Silver Skates' plus 'Diamond Horseshoe' unit on stage, are spelling big b.o. at the Golden Gate.

Estimates for This Week

Fox (F-WC) (5,000; 50-65)—'Immortal Sergeant' (20th) and 'Margin Error' (20th). Pacing field at great $30,000. Last week 'Casablanca' (WB) and 'Hidden Hand' (WB) (2d wk.), drooped to so-so $17,300 on holdover.

Golden Gate (RKO) (2,850; 44-55-75)—'Silver Skates' (Mono) and 'Diamond Horseshoe' unit on stage. Pix is aiding stage production for sock $29,000. Last week 'Got Me Covered' (RKO) (3d wk.), plus new stage show headed by Alvino Rey orch and King Sisters, great $24,300.

Orpheum (Blumenfeld) (2,440; 50-65)—'Commandos Strike' (Col) and McGuerins Brooklyn' (3d wk.). 'Commandos' stilll hypoing biz to big $9,100. Last week trim $14,300.

Paramount (FWC) (2,470; 50-65)—'Whistling in Dixie' (M-G) and 'Journey Margaret' (M-G). Hefty $23,000. Last week 'Yankee Doodle' (WB) (3d wk.) forte $13,000.

St. Francis (FWC) (1,475; 50-65)—'Casablanca' (WB) and 'Hidden Hand' (WB) (moveover). Good $10,000. Last week 'Spangled Rhythm' (Par) and 'We Are Marines' (20th) (2d wk. of moveover), stout $10,000.

United Artists (UA - Blumenfeld) (1,100; 50-65)—'Silver Queen' (UA) and 'Fall In' (2d wk.). Routine $8,600. Last week nice $12,200.

Warfield (FWC) (2,650; 50-65)—'Random Harvest' (M-G) (2d wk.). Loaded with dynamite at $26,000. Last week smash $33,500, new all-time house record.

Geary (1,500; 55-$1-$1.10—'Outlaw' (Hughes) (3d wk.). Holding up to nice $19,000 at road show prices. Last week, $24,000, hefty.

'Doodle' Dandy $25,000, D. C.; 'Chetniks' Mild 21G

Washington, Feb. 23.

'Yankee Doodle Dandy,' in its popular priced return is leading the downtown parade this week. 'In Which We Serve,' although heavily sold here, is not as big as expected. Bob Hope's 'They Got Me Covered' is really hot at Keith's.

Estimates for This Week

Capitol (Loew) (3,434; 30-75)—'Chetniks' (20th) with vaudeville. Looks only $21,000, mild. Last week 'Aircraft Missing' (UA) with 'Earl Carroll Vanities' unit, same disappointing.

Columbia (Loew) (1,234; 30-50)—'Beach Story' (Par). Nifty $7,000. Last week 'Hardy's Double Life' (M-G), good $6,000.

Earle (WB) (2,210; 30-90)—'Yankee Doodle' (WB). Return visit with fine $25,000 in sight. Last week 'Casablanca' (WB) (2d wk.), dandy $19,800.

Keith's (RKO) (1,800; 40-65)—'Got Me Covered' (RKO). Swell $19,500 on second week after sock $21,000 opener.

Metropolitan (WB) (1,600; 30-50)—'Commandos' (Col) (3d wk.). Good $6,000. Last week, nifty $8,000.

Palace (Loew) (2,242; 30-75)—'Serve' (UA) (2d wk.). Will get $14,000, only fair after strong $20,000 opener. Lauded by critics to the skies but never caught on for expected smash.

'Dandy' Big 9½G, Mont'l; 'Done It' Smash $8,500

Montreal, Feb. 23.

From 30 to 10 below zero couldn't keep patrons out of the downtown spots last week. Moderating temperatures are bringing handsome takes currently, with 'Yankee Doodle Dandy' on top.

Estimates for This Week

His Majesty's (CT) (1,600; 35-50)—'Big Blockade' (Indie). Average $2,500. Last week, 'Keep Fit' (Indie) and 'Towers Terror' (Indie), h.o., $1,800.

Palace (CT) (2,700; 30-45-52)—'Who Done It?' (U). Smash $8,500. Last week, 'White Cargo' (M-G) (2d wk), fair $5,500.

Capitol (CT) (2,700; 30-45-62)—'Thunder Birds' (20th) and 'Other Woman' (20th). Fine $8,000. Last week, 'Mrs. Hadley' (M-G) and 'Laugh Blues Away' (Col), $7,500.

Loew's (CT) (2,800; 35-53-67)—'Yankee Doodle Dandy' (WB). Socko $9,500. Last week, 'Black Swan' (20th) (3d wk), good $5,500.

Princess (CT) (2,300; 30-40-52)—'Mummy's Tomb' (U) and 'Night Monster' (U) (2d wk). Trim $4,000, after slick $5,200 opener.

Orpheum (Ind) (1,100; 30-40-60)—'Serve' (UA) (2d wk). Fine $5,500, following big $8,500 last week.

St. Denis (France-Film) (2,500; 30-40)—'Kermesse Heroique' and 'La Route Enchantee.' Good $5,500. Last week, 'Vierge Folle' and 'Paris-New York,' big $5,800.

Key City Grosses

Estimated Total Gross
This Week $2,643,200
(Based on 25 cities, 170 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,019,700
(Based on 26 cities, 175 theatres)

'Casablanca' Big 15G Tops Mpls.

Minneapolis, Feb. 23.

Strong lineup of attractions and a substantial improvement in weather conditions are stimulating local biz. 'Casablanca' is the particular standout among the newcomers.

Estimates for This Week

Aster (Par-Singer) (900; 17-28)—'Eyes of Underworld' (U) and 'Street of Chance' (Par). Good $2,500 in five days. 'Truck Busters' (WB) and 'Sherlock Holmes' Secret Weapon' (U), open Thursday (25). Last week, 'One Dangerous Night' (Col) and 'Time to Kill' (RKO) split with 'Jungle Siren' (PRC) and 'Undercover Man' (UA), big $3,200 in nine days.

Century (P-S) (1,600; 30-40-50)—'Life Begins' (20th). Fine $8,000 in prospect. Last week, 'White Cargo' (M-G) (2d wk), fair $4,200 after big $10,000 first week.

Gopher (P-S) (1,000; 28-30)—'Married Witch' (UA). Profitable $4,000. Last week, 'Silver Queen' (UA), mild $3,200.

Lyric (P-S) (1,091; 30-40-50)—'Once Upon Honeymoon' (RKO) (2d wk). Moved here from State after big first week. Good $5,000. Last week, 'Me and Gal' (M-G) (3d wk), strong $4,000 on top of $23,000 in initial fortnight.

Orpheum (P-S) (2,800; 30-40-50)—'China Girl' (20th). Only six days because Sigmund Romberg orchestra plays two-night stand here. Despite critics' panning may reach fair $6,000. Last week, '7 Days Leave' (RKO) and Chico Marx band on stage (33-44-55), big $18,500.

State (P-S) (2,300; 30-40-50)—'Casablanca' (WB). Tremendous $15,000. Last week, 'Once Upon Honeymoon' (RKO), fine $11,500.

Uptown (Par) (1,100; 30-40)—'Washington Slept Here' (WB). First neighborhood showing. Good $3,500. Last week, 'Yankee Doodle Dandy' (WB), hefty $4,500.

World (Par-Steffes) (250; 30-40-50-55)—'Aircraft Missing' (UA) (2d wk). May reach satisfactory $2,000 after good $2,800 first week.

'Harvest' Best in St. Loo With Excellent $21,000

St. Louis, Feb. 23.

With a departure from near-zero temperatures that clipped b.o. grosses plenty last week, and lots of 'A' marquee strength on deck, the deluxers were off to a swell start for the current week and the takes will be swell. 'Random Harvest' at Loew's is best.

Estimates for This Week

Loew's (Loew) (3,172; 30-55)—'Random Harvest' (M-G). Sock tee-off points to wow $21,000. Last week, 'In Which We Serve' (UA) (2d wk), $11,000, good.

Orpheum (Loew) (2,000; 30-55)—'Gone With Wind' (M-G) and shorts. Back for second time downtown at pop prices and will cop $6,000, good. Last week, 'Aircraft Missing' (UA) and 'Silver Queen' (UA), $7,500, average.

Ambassador (F&M) (3,000; 30-50)—'Immortal Sergeant' (20th) and 'Margin for Error' (20th). Fine $13,000. Last week, 'Hitler's Children' (RKO) (2d wk), $10,500, neat.

Fox (F&M) (5,000; 30-50)—'Chetniks' (20th) and 'Johnny Marching Home' (U). Swell $14,500. Last week, 'Shadow of a Doubt' (U) and 'Lucky Jordan' (Par) surprised with fine $17,000.

Missouri (F&M) (3,570; 30-50)—'Life Begins at 8:30' (20th) and 'Hitler's Children' (RKO). Good $7,000. Last week, 'Meanest Man' (20th) and 'China Girl' (20th), $6,000, okay.

St. Louis (F&M) (4,000; 30-40)—'Johnny Doughboy' (Rep) and 'Pittsburgh' (U). Average at $4,500. Last week, 'Keep 'Em Slugging' (U) and 'Hi, Buddy' (U), slipped to $4,000.

'Serve' Fat 30G In Forte Philly

Philadelphia, Feb. 23.

Business continues sprightly in Philly with crowds taking advantage of springlike weather to come into town. School vacations, caused by Washington's birthday and ration-book registration, is swelling attendance with matinees getting the heaviest play. 'In Which We Serve' and 'Once Upon a Honeymoon' are pacing the field.

Estimates for This Week

Aldine (WB) (1,303; 35-75)—'Tennessee Johnson' (M-G) (2d wk). Mediocre $7,000. Last week, fair $10,000.

Arcadia (Sablosky) (600; 35-75)—'Road Morocco' (Par) (2d run) (2d wk). Bright $4,300. Last week, okay $4,000.

Boyd (WB) (2,569; 35-75)—'Random Harvest' (M-G) (4th wk). Solid $23,500. Last week, fine $24,000.

Earle (WB) (2,768; 35-75)—'Northwest Rangers' (M-G) plus all-colored stage show headlining Count Basie orch, Ethel Waters. Solid $30,500. Last week '3 Hearts Julia' (M-G), backed by Jerry Lester, Dennis Morgan, Teddy Powell orch, neat $31,000.

Fox (WB) (2,425; 35-75)—'Hardy Double Life' (M-G) (2d wk). Dandy $18,000. Last week, trim $22,500.

Karlton (WB) (1,066; 35-75)—'Bambi' (RKO) (2d run) (2d wk). Fine $5,500. Last week, okay $6,000.

Keth's (WB) (2,220; 35-75)—'Casablanca' (WB) (2d run). Terrific $10,000. Last week, 'China Girl' (20th), sad $3,600.

Mastbaum (WB) (4,692; 46-75)—'Serve' (UA). Excellent $30,000. Last week, 'Casablanca' (WB) (5th wk), fine $14,000.

Stanley (WB) (2,916; 35-75)—'Once Upon Honeymoon' (RKO). Satisfactory $22,000. Last week, 'Commandos' (Col) (2d wk), fair $12,000.

Stanton (WB) (1,457; 35-75)—'Chetniks' (20th) (2d wk). Good $9,000. Last week, bangup $12,500.

'Meanest Man' Nice $38,000 in Three L. A. Spots; 'Rhythm' Torrid 31½G, 2 Houses, 'Casa' 29G in 3, Both 4th

Los Angeles, Feb. 23.

Despite heavy rains on Sunday and Monday this week business at first-runs continues near recent high levels. 'Casablanca' and 'Star Spangled Rhythm' still are holding up and both hold for fifth weeks which is unusual for two such long-runs at weekly change deluxers. 'Rhythm' is hot $31,500 in two spots. Top single house is the Orpheum where Ted Lewis is pushing 'Truck Busters' to a trim $21,000, with band taking bows.

'Meanest Man in World,' at three houses, is racking up a nice $38,000.

Estimates for This Week

Carthay Circle (F-WC) (1,516; 33-44-55-65-85)—'Got Me Covered' (RKO) (2d wk). Good $4,000 after $4,900 on first week.

Chinese (Grauman-WC) (2,034; 33-44-55-65-85)—'Meanest Man' (20th) and 'Chetniks' (20th). Healthy $12,000. Last week, 'Got Me Covered' (RKO), $13,500.

Downtown (WB) (1,800; 33-44-55-65-75-85)—'Casablanca' (WB) (4th wk). Dandy $13,000 after stout $14,800 last week.

Four Star (UA-WC) 900; 33-44-55-65)—'Serve' (UA) (3d wk). Grinding out $3,500, after hitting okay $3,800 last week.

Hawaii (G&S) (1,100; 33-44-55-65-75-85)—'Cat People' (RKO) and 'Gorilla Man' (WB) (6th wk). Steady $5,000 following fine $5,100 last week.

Hollywood (WB) (2,756; 33-44-55-65-75-85)—'Casablanca' (WB) (4th wk). Great $8,000 for fourth time around after taking bountiful $9,700 last week.

Orpheum (D'town) (2,200; 33-44-55-65)—'Truck Busters' (WB) with Ted Lewis orch and '1943 Happiness' unit on stage. Lewis priming take to socko $21,000, best since holiday season. Last week, 'Secrets Underground' (Rep) and 'Diamond Horseshoe' unit, fairish $16,500.

Pantages (Pan) (2,812; 33-44-55-65-75)—'Tarzan Triumphs' (RKO) and 'Comes Up Love' (U). Catching oke $11,500. Last week, 'Commandos' (Col) and 'Night to Remember' (Col) (3d wk), trim $8,700.

Paramount (F&M) (3,389; 33-44-55-65-75-85) — 'Spangled Rhythm' (Par) and 'Wrecking Crew' (Par) (4th wk). Still hot at surprisingly big $19,500 after strong $21,500 last week.

Paramount Hollywood (F&M) (2,204; 33-44-55-65-75-85) — 'Spangled Rhythm' (Par) (4th wk). Nifty $12,000 after strong $12,400 last week.

RKO Hillstreet (RKO) (2,875; 33-44-55-65)—'Tarzan Triumphs' (RKO) and 'Comes Up Love' (U). Good $15,000. Last week, 'Commandos' (Col) and 'Night to Remember' (Col), neat $12,000.

Ritz (F-WC) (1,372; 33-44-55-65-85)—'Meanest Man' (20th) and 'Chetniks' (20th). Day-dater okay $7,000. Last week, 'Got Me Covered' (RKO), hefty $7,300.

State (Loew's-WC) (2,204; 33-44-55-65-85)—'Meanest Man' (20th) and 'Chetniks' (20th). Trim $19,000. Last week, 'Got Me Covered' (RKO), robust $22,900.

United Artists (UA-WC) (2,100; 33-44-55-65-85)—'Got Me Covered' Moveover, okay $5,900. Last week, 'Immortal Sergeant' (20th) and 'Margin Error' (20th) profitable $6,300.

Vogue (Vogue) (920; 33-44)—'Scandal for Bride' (Indie) and 'Silent Witness' (Mono). Fair $1,500. Last week, 'Traitor Within' (Rep) and 'Man Courage' (PRC), $1,500.

Wilshire (F-WC) (2,296; 33-44-55-65-85)—'Got Me Covered' (RKO). Pointing for nice $4,500. Last week, 'Immortal Sergeant' (20th) and 'Margin Error' (20th), okay $4,800.

Wiltern (WB) (2,756; 33-44-55-65-75-85)—'Casablanca' (WB) (4th wk). Still strong at $8,000 after nifty $9,600 last week.

Broadway Grosses

Estimated Total Gross
This Week $482,000
(Based on 13 theatres)
Total Gross Same Week
Last Year $371,500
(Based on 13 theatres)

'Random' 23G In Booming Balto

Baltimore, Feb. 23.

Biz is booming this week with leaders reaching out for extra-big takes. 'Random Harvest,' at Loew's Century, is equalling attendance mark set by 'Mrs. Miniver,' and combo layout at the Hipp with Charlie Spivak orchestra, is bolstering 'Journey Into Fear' toward smash figures. Holdovers of 'Immortal Sergeant,' 'Casablanca' and 'Shadow of a Doubt' also steady in extended playing time.

Estimates for This Week

Century (Loew's-UA) (3,000; 17-55) — 'Random Harvest' (M-G). Reaching out for 'Miniver' figures with great $23,000 in offing. Last week 'Crystal Ball' (UA), fair $11,200.

Hippodrome (Rappaport) (2,240; 17-66)—'Journey Into Fear' (RKO) plus Charlie Spivak orch, others, on stage. Stage layout helping towards sock $21,000, with capacity at nearly all shows. Last week, 'Commandos Strike at Dawn' (Col), vaude (2d wk.) nice $12,700.

Keith's (Schanberger) (2,406; 17-55)—'Amazing Mrs. Holliday' (U). Opened yesterday (Mon.) after two weeks of 'Shadow of Doubt' (U). 'Doubt' was somewhat below expectations but nice at $21,800 for two sessions.

Maryland (Hicks) (1,290; 28-66)—'No Place For Lady' (Col) plus Ray Kinney orch and Hawaiian Revue. Stage portion getting admish tilt from 55c to 66c. Might reach good $9,500, considerably over house average. Last week 'Eyes Underworld' (U) and vaude, fair $7,200.

Mayfair (Hicks) (980; 25-50)—'Chetnicks' (20th (2d wk.). Holding nicely at $4,000 after better-than-average initial sesh to $5,400.

New (Mechanic) (1,680; 17-55)—'Immortal Sergeant' (20th) (2d wk.). Maintaining excellent pace at $6,000 after solid opening round of $8,700 both sound for limited seating here.

Stanley (WB) (3,280; 17-55) — 'Casablanca' (WB) (3d wk.). Still going strong at steady $12,000 after booming $37,800 total for previous brace.

Valencia (Loew's-UA) (1,450; 17-55) — 'Crystal Ball' (UA) (moveover). Fairish action at possible $4,000. Last week 'Serve' (UA) failed to come up to expectations after two solid weeks at Century downstairs, mildish $4,300.

NATIONAL BOXOFFICE SURVEY

Washington birthday week per usual is spelling peak business in most key cities currently. Not many new strong entries to help, either. Instead, the bellwethers of recent weeks again are bringing in the wampum at the wickets. Outstanding of these are 'Random Harvest' (M-G), 'Casablanca' (WB), 'Star Spangled Rhythm' (Par), 'In Which We Serve' (UA), 'Commandos Strike at Dawn' (Col), 'Meanest Man in World' (20th), 'Andy Hardy's Double Life' (M-G), 'Yankee Doodle Dandy' (WB), 'They Got Me Covered' (RKO), 'Immortal Sergeant' (20th) and 'Hitler's Children' (RKO).

'Harvest,' appearing in some 15 key spots, is getting the greatest total, and holdover or extended runs everywhere. It is near a record in Providence, leading Indianapolis and St. Louis, while smash in Pittsburgh, Buffalo, Philadelphia, Cleveland, San Francisco, Baltimore, Seattle and N. Y. among ace engagements. In New York, film is breaking the all-run record by going 11 weeks, after heading for sock $100,000 in current (10th) session at the Music Hall.

'Sergeant' also looms strong in most locations, being oke in Pitt, pacing Frisco with great $30,000, big $67,000 for third N. Y. sesh, leading Denver and stout in Baltimore and St. Louis. 'Casablanca' is repeating its b.o. success of recent weeks, being especially great in Minneapolis, Balto, Newark, Los Angeles and N. Y., where strong $50,000 in fifth stanza. 'Rhythm' is in same category, with torrid $31,500 in two L. A. spots (fourth week) and great $53,000 on eighth N. Y. week. 'Hardy' is pacing Boston, bright in Buffalo, sock on second New York sesh and dandy on Philly h.o. 'Serve' looms excellent in both Brooklyn and Philly, but is doing only fair on Washington second stanza.

'Got Me Covered' is great in K. C., strong on Wash. holdover and good to fine in Denver, Omaha and Providence. 'Hitler's Children,' which opens in a new string of key spots shortly, is smash in Chicago and sock in Detroit but merely good in Cleve. 'Meanest Man,' coming into the N. Y. Roxy this week, looks good $38,000 in three L. A. theatres, pleasing in Cincinnati and K. C.

Of new entries, 'Chetniks' (20th) looms as very spotty though good in Philly holdover. Also new is 'Amazing Mrs. Holliday' (U), classed as nice $36,000 in N. Y. and trim $10,000 in Pitt despite split opinion of crix. 'Powers Girl' (UA), also getting around more, is powerful $24,000 in Pitt, helped by band, and great in Seattle. 'China Girl' (20th), also in same status, looks a high $16,000 in Prov. and fine in Newark.

From the ticker: 'Black Swan' (20th), powerful $22,500 in second Boston week, fine $18,000 in fourth Chi sesh; 'Saludos Amigos' (RKO), sock $25,000 second N.Y. week; 'Something to Shout About' (Col), potent in Buffalo but elsewhere exhibs said it wasn't; 'Silver Skates' (Mono), sockeroo $29,000 in Frisco with stage unit; 'Journey Into Fear' (RKO), hot $21,000 with band in Balto; 'Crystal Ball' (UA), fine $40,000 in N. Y.; 'Pittsburgh' (U), leading Omaha at strong $17,000 with band.

'Harvest' Smash 22G, 'Covered' 18G, Prov.

Providence, Feb. 23.

Biz is so good that there is rarely a seat to be found. Leading the town is Loew's State's 'Random Harvest,' with RKO Albee's 'They Got Me Covered,' Majestic's 'China Girl' and Strand's second week holdover of 'Commandos Strike at Dawn,' following in close order. Monday holiday boosting.

Estimates for This Week

Albee (RKO) (2,300; 30-50)—'Got Me Covered' (RKO) and 'Calaboose' (UA). Outstanding $18,000. Last week 'Cat People' (RKO) and 'Eyes of Underworld' (RKO), nifty $12,000.

Carlton (Fay-Loew) (1,400; 30-50)—'Casablanca' (WB) (4th downtown wk). Strong $3,200 after knocking off good $3,500 in 3d stanza.

Fay's (Indie) (2,000; 29-50)—'Lady from Chunking' (20th) and vaude. House perking up nicely and, with Washington's birthday thrown in, should knock off zowie $8,000. Last week 'Varsity Show' (WB) and vaude, nifty $7,000.

Majestic (Fay) (2,200; 30-50)—'China Girl' (20th) and 'Time to Kill'

(Continued on page 14)

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Rush your Pledge for RED CROSS WEEK—Apr. 1-7

COMIN' DOWN

TEST OF ALL

20th CENTURY-FOX HITS!

Detroit Rosy; Monroe Orch Ups 'Julia' To Stout 45G, 'Commandos' $41,000

Detroit, Feb. 23.

There's plenty of cheer along film row this week with fresh bills skying grosses and holdovers doing consistently. 'Commandos Strike at Dawn' at the Fox, Vaughn Monroe's band and 'Three Hearts for Julia' at the Michigan, and 'Hitler's Children' at the Palms-State all are in the sock class on the kickoff.

Estimates for This Week

Adams (Balaban) (1,700; 50-65)—'Arabian Nights' (U) (3d wk.) and 'Strictly in Groove' (U). Fine $8,500 after moveover for 'Nights.' Last week 'Renault's Secret' (20th) and 'Undying Monster' (20th), sound $8,200.

Broadway-Capitol (United Detroit) (2,800; 50-65)—'Whistling in Dixie' (M-G) and 'Journey for Margaret' (M-G) (2d wk.). Bill moved over from Michigan sights a brisk $10,000. Last week 'White Cargo' (M-G) and 'Gillespie's New Assistant' (M-G) (2d wk.), good, $9,500.

Fox (Fox-Michigan) (5,000; 50-65)—'Commandos Strike' (Col) and 'Behind 8 Ball' (U). Helped by a huge special opening for night war workers, heading for sock $41,000. Last week 'Arabian Nights' (U) (2d wk.) and 'Over Dead Body' (20th), great $25,000 after first week's smash $40,000.

Madison (United Detroit) (1,800; 50-65)—'Now, Voyager' (WB) and '7 Day Leave' (RKO). Return downtown looks for fair $6,000. Last week 'Yank at Eton' (M-G) and 'Wings for Eagle' (WB), washout $5,000.

Michigan (United Detroit) (4,000; 50-65)—'3 Hearts for Julia' (M-G) and Vaughn Monroe orch on stage. Started strong, with $45,000 indicated. Last week 'Whistling Dixie' (M-G) and 'Journey for Margaret' (M-G), great $23,000.

Palms-State (United Detroit) (3,000; 50-65) — 'Hitler's Children' (RKO) and 'Lady Bodyguard' (WB). Sock $25,000. Last week 'Yankee Doodle' (WB) and 'Fighting Engineers' (UA) (3d wk.), return engagement at regular prices held up with $6,500.

United Artists (United Detroit) (2,000; 50-65) — 'Random Harvest' (M-G) (2d wk.). This one is going to be a solo in the loop with great results, $15,000 sighted after last week's smash $22,000.

'SERVE' TOPS OK CINCY, 14G, 'MEANEST MAN' 13G

Cincinnati, Feb. 23.

General b.o. is holding close to last week's, in stride with year's rosy level. 'In Which We Serve' at the Albee has slight edge on 'Meanest Man in World' at the Palace for front money. Lyric average with 'Wings and Woman' and 'Meet Stewarts.' At Grand, 'Great Gildersleeve' and 'We Are Marines' are disappointing. Of holdovers, 'Star Spangled Rhythm,' at Shubert, is heftiest.

Estimates for This Week

Albee (RKO) (3,300; 33-55)—'Serve' (UA). Rave notices. Good $14,000, yet under expectations. Last week, 'Star Spangled Rhythm' (Par), big $22,000.

Capitol (RKO) (2,000; 40-60)—'Random Harvest' (M-G) (3d wk). Fair $6,500 after last week's (2d) dandy $9,500. Wham $16,500 in first week.

Family (RKO) (1,000; 20-30)—'Aldrich, Editor' (Par) and 'Dangerous Night' (Col), split with 'You Can't Beat Law' (Mono) and 'Haunted Ranch' (U). Okay $2,400. Last week, 'Lost Canyon' (UA) and 'Underground Agent' (Col), divided with 'Truck Busters' (WB) and 'Lady From Chungking' (PRC), steady $2,300.

Grand (RKO) (1,430; 33-55)—'Great Gildersleeve' (RKO) and 'Marines' (20th). Disappointing $4,000. Last week 'Casablanca' (WB), third week of moveover, excellent $5,000, tugging $45,500 on the four-week run, including $19,000 opener at Albee.

Keith's (Libson) (1,500; 33-55)—'Shadow of Doubt' (U). Transferred from Palace for second round. Poor $2,800. Last week, 'Crystal Ball' (UA) (2d run), dull $3,000.

Lyric (RKO) (1,400; 33-50)—'Wings and Woman (RKO) and 'Meet Stewarts' (Col). Average $3,500. Last week, 'Keeper of Flame' (M-G) (3d run), slow $3,000.

Palace (RKO) (2,600; 33-55)—'Meanest Man' (20th). Pleasing $13,000. Last week, 'Shadow of Doubt' (U), under par $8,000.

Shubert (RKO) (2,100; 33-55)—'Rhythm' (Par). Moveover from Albee for second week. Hefty $9,500. Last week, 'Commandos Strike' (Col) (2d run), fair $4,000.

Fox's Overflow

Hollywood, Feb. 23.

'Jane Eyre' and 'Heaven Can Wait' shooting take up so much room of the 20th-Fox Westwood studio that it was necessary to shunt four lesser pics and personnel to the old Fox lot here.

'Dandy' Hot $15,000, K. C. Ace; 'Covered' Big 14½G

Kansas City, Feb. 23.

'Yankee Doodle Dandy,' back at regular prices at Newman, and 'They Got Me Covered' at the Orpheum, are battling for top coin this week. 'Random Harvest,' after socko initial round, is big on holdover at Midland. Spring-like weather is hypoing biz generally.

Estimates for This Week

Esquire, Uptown and Fairway (Fox-Midwest) (820, 2,043 and 700; 11-50)—'Meanest Man' (20th). Nice $9,500. Last week, 'Shadow of Doubt' (U), good $8,000.

Midland (Loew's) (3,500; 11-50)—'Random Harvest' (M-G) (2d wk). Healthy $10,500 following socko $15,500 opening stanza.

Newman (Paramount) (1,900; 11-50)—'Yankee Doodle' (WB). Torrid $15,000 on return at pop prices. Last week, 'Forest Rangers' (Par) (2d wk), rosy $8,000.

Orpheum (RKO) (1,600; 15-50)—'Got Me Covered' (RKO) and 'Truck Busters' (WB). Great $14,500. Last week, 'Flying Fortress' (WB) and 'Escape Forever' (WB), nice $8,500.

Tower (Fox-Joffee) (2,110; 11-35)—'No Greater Sin' (Indie) and 'Rhythm Parade' (Mono) plus vaude. Good $8,500. Last week, 'Madame Spy' (U) and 'Hi, Buddy' (U) with vaude, oke $7,000.

NEWSREELS FLOWN TO SUB-ZERO CANADA

Severe cold wave which swept most of Canada last week stalled train service so badly that many film companies made use of planes to get prints in, especially on newsreels. For example, Montreal phoned frantically for newsreel prints when none had showed up three days after they were due.

Several key cities in Canada are credited with mercury readings lower than 30 below, making it almost impossible to get steam locomotives to traction. Planes were getting through, however.

'Harvest' Torrid 25G, Pitt; 'Holliday' $10,000

Pittsburgh, Feb. 23.

Biz is on upbeat all over town. With Washington's Birthday holiday as well as a week's vacation for public schools, on account of rationing registration, grosses are being swelled right down the line. Looks like biggest total first-run gross Golden Triangle has had in some time. 'Random Harvest' is running way ahead of field at Penn, where it will get a holdover. 'Powers Girl' with Dennis Morgan and Welk band at Stanley will shoot that house $1,000 above average.

Estimates for This Week

Fulton (Shea) (1,700; 30-55)—'Immortal Sergeant' (20th). Mixed notices for this one, but okay campaign may turn trick. Not quite up to expectations at $9,500 but very satisfactory here. Means holdover. Last week, 'Nightmare' (U) and 'Johnny Comes Marching' (U), slim $2,200 in five days.

Harris (Harris) (2,200; 30-55)—'Amazing Mrs. Holliday' (U). Crix did not like it generally but smart advance handling got first-rate opening. Trim $10,000 and second sesh is likely. Last week, 'Something Shout About' (Col), wasn't at $7,000.

Penn (Loew's-UA) (3,300; 30-55)—'Random Harvest' (M-G). Sizzling $25,000, and holdover. Can't be compared with 'Mrs. Miniver,' biz but latter played at advance prices while 'Harvest' is at regular scale. Last week, 'Yankee Doodle' (WB), clipped by weather but good $17,000.

Ritz (WB) (800; 30-55)—'Serve' (UA) (3d wk). Came here via usual Penn-Warner-Ritz route. Just fair at $2,500. Last week, 'Casablanca' (WB) (4th wk), started great but snow and cold held it under $3,000.

Senator (Harris) (1,750; 30-55)—'Over Dead Body' (20th) and 'Time Kill' (20th). Ordinary $2,000. Last week, 'Chetniks' (20th) and 'Marines' (20th), moved from Harris, way off at $2,100.

Stanley (WB) (3,800; 30-66)—'Powers Girl' (UA) plus Dennis Morgan p. a. and Lawrence Welk orch. Band always has been locally popular. Powerful $24,000. Last week, 'Journey for Margaret' (M-G), and Vaughn Monroe orch, all right $22,000 but could blame weather for not showing up better.

Warner (WB) (2,000; 30-55)—'Yankee Doodle' (WB) (2d wk). Moved here from Penn. Swell $9,000 here and may stick. Last week, 'Serve' (UA), via same route, only $5,000.

Miniature Reviews

'Frankenstein Meets the Wolf Man' (U). Good chiller-thriller entertainment for the horro-minded customers.

'Power of Press' (Col). Lee Tracy, Guy Kibbee in another mild newspaper meller; for lower dualers.

'The Mysterious Doctor' (WB). Inferior chiller, needs strong dual support.

'Kid Dynamite' (Mono.) Okay dualer about the East Side Kids.

'Children' Okay 15G, Cleveland

Cleveland, Feb. 23.

Both temperature and biz are mounting. 'Random Harvest' at the State looks like powerful $25,000. Guy Lombardo orch, back in former hometown, is boosting 'Margin for Error' up even higher at Palace.

Estimates for This Week

Allen (RKO) (3,000; 35-55)—'Casablanca' (WB) (3d wk). Vigorous $9,000. Last week 'Chetniks' (20th), okay $6,000.

Hipp (Warners) (3,700; 35-55)—'Hitler's Children' (RKO). Lurid ballyhoo not commensurate with results, good $15,000 or under. Last week 'Casablanca' (WB) (2d wk), lively $13,000.

Lake (Warners) (800; 35-55)—'Chetniks' (20th) (2d wk). Nice moveover trade, $2,200. Last week 'Black Swan' (WB) (4th wk), fine $2,300.

Palace (RKO) (3,700; 35-85)—'Margin for Error' (20th) and Guy Lombardo's orch. Being alumni of local cafes and always a big drawing card, Lombardo boys are hitting it off handsomely at $26,000 or over. Last week 'Meanest Man' (20th) plus Bob Chester's orch, satisfactory $21,500.

State (Loew's) (3,450; 35-55)—'Random Harvest' (M-G). One of winter's best grossers, smash, $25,000, and likely holdover. Last week 'Hardy's Double Life' (M-G), mild $14,000.

Stillman (Loew's) (2,700; 35-55)—'Hardy's Double Life' (M-G) (2d wk). Moveover fair $6,000. Last week 'Serve' (UA) (2d wk), better at $7,500.

'Meanest Man' Big 12½G In Port.; 'Harvest' 11G

Portland, Ore., Feb. 23.

'Random Harvest' is a sure-fire winner at the United Artists backgrounded by good bally. Looks like a record. 'Meanest Man' at Orpheum also is sock.

Estimates for This Week

Broadway (Parker) (1,900; 40-50-65)—'Journey for Margaret' (M-G) and 'Dr. Gillespie's Assistant' (M-G). Great $9,600. Last week, 'Casablanca' (WB) and 'McGuerins Brooklyn' (UA) (4th wk), satisfactory $8,000.

Mayfair (Parker-Evergreen) (1,500; 40-50-65) — 'Never Lovelier' (Col) and 'We Are Marines' (20th), moved from Paramount for second week. Nice $5,600. Last week 'Big Street' (RKO) and 'One Dangerous Night' (Col) (2d wk), okay $5,500.

Orpheum (Hamrick-Evergreen) (1,800; 40-50-65) — 'Meanest Man' (20th) and 'Margin Error' (20th). Bangup $12,500. Last week, 'Life Begins' (20th) and 'Seven Miles Alcatraz' (RKO), good enough $7,000.

Paramount (H-E) (3,000; 40-50-65)—'Once Upon Honeymoon' (RKO) and 'Lady Bodyguard' (Par). Stout $13,100. Last week, 'Never Lovelier' (Col) and 'We Are Marines' (20th), husky $12,100, below expectations.

United Artists (Parker) (1,000; 40-50-65) — 'Random Harvest' (M-G). Record-breaking $11,000 for this house. Last week, 'Yankee Doodle' (WB) (5th wk), nice $6,200.

PROVIDENCE

(Continued from page 11)

(RKO). Another high $16,000. Last week, 'Johnny Marching Home' (U) and 'Nightmare' (U), swell $14,000.

Metropolitan (Indie) (3,200; 30-55)—'Kid Dynamite' (Mono) and Teddy Powell orchestra, Ella Fitzgerald, Four Keys on stage. Weekend and holiday four-day run lifted to neat $9,000. Last week, 'Can't Beat Law' (Mono) and Bobby Byrne band and Dolly Dawn on stage, nice $7,500.

Playhouse (Indie) (1,400; 40-50)—'Ravaged Earth' (PRC) (2d wk). Not too promising $2,000 predicted, and may not finish week. First stanza fairish $3,300.

State (Loew) (3,200; 30-50)—'Random Harvest' (M-G). Heading for near-record $22,000, with SRO the order of the day. Last week 'In Which We Serve' (UA) (2d wk), nifty $9,000.

Strand (Indie) (2,000; 30-50)—'Commandos Strike at Dawn' (Par) and 'Laugh Your Blues Away' (Par) (2d wk). Paced at nifty $12,000. Last week duo cornered zowie $15,000.

Film Reviews

Frankenstein Meets the Wolf Man

Hollywood, Feb. 19.

Universal release of George Waggner production. Stars Lon Chaney, Ilona Massey, Patric Knowles, Lionel Atwill. Directed by Roy William Neill. Original screenplay by Curtis Siodmak; camera, George Robinson; editor, Edward Curtiss; asst. director, Melville Schyer; special effects, John P. Fulton. Previewed Feb. 18, '43. Running time, **72 MINS.**

The Wolf Man ..... Lon Chaney
Baroness Elsa Frankenstein ..... Ilona Massey
Dr. Mannering ..... Patric Knowles
Mayor ..... Lionel Atwill
Monster ..... Bela Lugosi
Maleva ..... Maria Ouspenskaya
Inspector Owen ..... Dennis Hoey
Franzec ..... Don Barclay
Vazee ..... Rex Evans
Rudi ..... Dwight Frye
Guno ..... Harry Stubbs

Universal tosses its Wolf Man of previous issues in with the legendary Frankenstein monster to give this one a double-barreled horror aspect. Expertly contrived, and carrying suspenseful chiller tenor throughout, picture will prove a profitable booking in all spots where the customers plunk down the coin for horror films.

In order to put the Wolf Man and the Monster through further film adventures, scripter Curtis Siodmak has to resurrect the former from a tomb, and the Frankenstein creation from the ruins of the castle where he was purportedly killed in his last cinematic adventure. But he delivers a good job of fantastic writing to weave the necessary thriller ingredients into the piece, and finally brings the two legendary characters together for a battle climax that will give the next writer something to unravel—which is a cinch to eventuate.

Eerie atmosphere generates right at the start, when Lon Chaney, previously killed off with the werewolf stain on him, is disinterred and returns to life. After one transformation, he winds up in a hospital to gain the sympathetic attention of medico Patric Knowles, then seeks out gypsy Maria Ouspenskaya for relief, and she takes him to the continent and the village where Frankenstein held forth. This allows Chaney to discover and revive the monster, role handled by Bela Lugosi, and from there on its a creepy affair in grand style until the two stage a battle and are swept away by the floodwaters of a bursting dam.

Miss Massey is the daughter of the deceased scientist Frankenstein, and is teamed with Knowles for mild romantics. Cast is neatly slotted for routine performances, with little opportunity to give out in picture of this type. Director Roy William Neill deftly paces the film with both movement and suspense to keep audience interest on sustained plane, while low key lighting in photography by George Robinson is effective.

Walt.

POWER OF PRESS

Columbia release of Leon Barsha production. Features Guy Kibbee, Gloria Dickson, Lee Tracy, Otto Kruger, Victor Jory. Directed by Lew Landers. Story by Sam Fuller; screenplay, Robert D. Andrews; camera, John Stumar; editor, Mel Thorsen. At Strand, Brooklyn, week Feb. 19, '43. Running time, **64 MINS.**

Ulysses Bradford ..... Guy Kibbee
Edwina Stephens ..... Gloria Dickson
Griff Thompson ..... Lee Tracy
Howard Rankin ..... Otto Kruger
Oscar Trent ..... Victor Jory
Jerry Purvis ..... Larry Parks
Chris Backer ..... Rex Williams
Mack Gibson ..... Frank Sully
Pringle ..... Don Beddoe
Whiffle ..... Douglas Leavitt
John Carter ..... Minor Watson

'Power of the Press' is another in the long line of screen mellers concerning newspapers, crooks, politics and honest editors, only here an attempt is made to link up the war effort. Both as a melodrama and patriotic story it fails to jell, being loaded with implausibilities, bad scripting and mild direction. It's a minor dualer.

Picture points up the feeble results achieved when a producer attempts to make a moral out of newspapers not abusing the freedom of the press in wartime. Main difficulty with the plot is that, from the premise that editors should not step out of bounds in periods of national emergency, the story links up a notorious publisher with gunmen and gangsters, depicting them as his paid henchmen.

Yarn further loads on impossible angles by having this outlaw publisher (vaguely represented as a disappointed politico) heighten his power by killing off everybody in his path. In the city represented here, apparently no organized police force operated. There also is a feeble attempt to bring in the hoarding situation, only it turns out that the Washington dollar-per-year man actually was stocking a warehouse as part of a war shipment overseas. Mighty difficult to stomach. Then the overly worked device of using a fake front-page to worm a confession from the 'dastardly' publisher finally winds up the story.

Production crew apparently had only a hazy idea of how a N. Y. newspaper operates. And the type of country editor they make Guy Kibbee surely will not make real country eds happy. Lee Tracy, of original 'Front Page' fame, again assumes his venerable screen role of a resourceful managing editor. It's a reasonable facsimile though one wonders why a m.e. should do the work of a rewrite man. Gloria Dickson is the honest editor's loyal secretary, but the attempt to develop a romantic angle between her and Tracy is wasted. Gal stands out on straight thespian effort. Otto Kruger makes a vivid villainous publisher who has his partner slain. Victor Jory is head gunman. Minor Watson and Larry Parks head the support.

Lew Landers direction varies from tedious, involved passages to jerky fast-action. Columbia made another 'Power of Press,' a silent film, back in 1928. It was authored by Fred C. Thompson and directed by Frank Capra, being rated by 'Variety' as one of Columbia's best. About the only resemblance to this picture apparently is that both concern newspapers.

Wear.

The Mysterious Doctor

Warner Bros. production and release. Features John Loder, Eleanor Parker and Bruce Lester. Directed by Ben Stoloff. Screenplay, Richard Weil; camera, Henry Sharp; editor, Clarence Kolster. Previewed n projection room, New York, Feb. 18, '43. Running time, **57 MINS.**

Sir Henry Leland ..... John Loder
Letty Carstairs ..... Eleanor Parker
Lt. Christopher Hilton ..... Bruce Lester
Dr. Frederick Holmes ..... Lester Matthews
Hugh Penhryn ..... Forrester Harvey
Bart Raymond ..... Matt Willis
Saul Bevans ..... Art Foster
Herbert ..... Clyde Cooke
Luke ..... Creighton Hale
Ruby ..... Phyllis Barry
Tom Andrews ..... David Clyde
The Peddler ..... Harold de Becker
Simon Tewksbury ..... Frank Mayo
Roger ..... Hank Mann
Orderly ..... LeWolf Hopper
Watson ..... Jack Mower
The Commandant ..... Crawford Kent

This is strictly a witches brew concocted to scare the pants off little Johnny if he is unfortunate enough to catch it at a special Saturday matinee. Hobgoblins, headless ghosts and village idiots galore flit aimlessly through the mist-blanketed English landscape. This Warner 'action' flicker will have to be part of a dual billing, and the other feature better be good.

'The Mysterious Doctor' has very little to do with doctors. But it's concerned considerably with a tin mine and headless corpses. A lonely British village has ceased operating its tin mine because a headless, knife-wielding ghost is said to inhabit the pit. No appeal to patriotism, no grave warnings as to England's need for tin to beat the Axis can pursuade the frightened villagers to go near the mine. Nor film-goers to flock to the b.o.

John Loder, Eleanor Parker, Bruce Lester, featured trio, and the rest of the cast are hampered by the script. They do what little is required of them. Matt Willis plays a convincing idiot at times, though he seems too bright for the part at other intervals, for he solves the mystery in a very sane manner.

Direction by Ben Stoloff was likewise circumscribed by the story.

KID DYNAMITE

Monogram release of Sam Katzman and Jack Dietz. Associate producer, Barney Sarecky. Directed by Wallace Fox. Screenplay, Gerald Schnitzer, from story by Paul Ernst; additional dialog, Morey Amsterdam; camera, Mack Stengler; editor, Carl Pierson. At New York theatre, N. Y., dual, week Feb. 17. Running time, **73 MINS.**

Mugs ..... Leo Gorcey
Glimpy ..... Huntz Hall
Danny ..... Bobby Jordan
Wycoff ..... Gabriel Dell
Ivy ..... Pamela Blake
Scrimo ..... Sammy Morrison
Heatie ..... Benny Bartlett
Skinny ..... Dave Durand
Stoney ..... Bobby Stone
Mrs. McGinnis ..... Daphne Pollard
Glendick ..... Vince Barnett
Klinkhammer ..... Henry Hall

Tempo of the times saves this East Side Kids picture from being below mediocre. With the four leading characters going into the army, navy, marine corps and WAAC's, the film sizes up passably for duals, particularly for those who have followed the antics of the toughies.

Story, which appeared in the Saturday Evening Post, was written by Paul Ernst and apparently looked like a natural for the ex-Dead Enders. It's about a champion eastside kid boxer (Leo Gorcey) who is to box the westside champ. The eastsider is kidnapped by thugs who place a bet on his opponent, but another member of the kid gang, played by Bobby Jordan, steps in and wins the match.

Rest concerns the leads joining the various armed services, Gorcey in the navy, Huntz Hall, marines; Jordan, army, and Pamela Blake, WAACs. The latter part gives the film a popular appeal in keeping with present-day ideas.

In addition to Gorcey, Hall and Jordan, Gabriel Dell turns in a stereotyped performance. Miss Blake is well cast for the love interest opposite Jordan. Daphne Pollard and Vince Barnett also give good performances. Direction of Wallace Fox does much to keep action brisk.

That's 6 in a Row—
HOLIDAY INN
WAKE ISLAND
THE MAJOR and THE MINOR
FOREST RANGERS
ROAD TO MOROCCO
STAR SPANGLED RHYTHM
The Paramount Wonder of Today's Show World
LUCKY JORDAN
HAPPY GO LUCKY
CECIL B. DEMILLE'S
REAP THE WILD WIND
AT POPULAR PRICES
CHINA
5 GRAVES TO CAIRO
Now watch them grow...
Paramount Pictures
Paramount Consistency
is the marvel of show business today... Unmatched in industry records is Paramount's achievement in delivering so many terrific top-grossing successes—with such regularity—in so short a time... And as we've said before, it's just the end of the beginning!

McMahon Becomes G.M. of No. Mich. Theatre Combine; Other Exchanges

Milwaukee, Feb. 23.

Joseph J. McMahon has resigned as office manager of the M-G exchange here to become general manager and buyer for the Motion Picture Service Co., operators of a number of houses in northern Michigan cities and now acquiring more in northern Wisconsin. The completed group to comprise about 30 theatres. Headquarters in Milwaukee.

More Switches in Pitt

Pittsburgh, Feb. 23.

Cy Seymour, from Albany, is new West Virginia sales manager for National Screen Service. He replaces Frank Berglas on whom Uncle Sam recently exercised his priority.

Bill Stich appointed manager of Heights theatre, Crafton Heights, succeeding army - bound George Stern. Stich, former theatre supply man from Johnstown, Pa., doubling into film house from government job as inspector of navy materials.

Lou Vogel, ex-trailer rep in this territory but more recently with WB's Cincinnati office covering West Virginia, has been added to U's sales force here. He succeeds Joe Gottlieb, who has been transferred to the U branch in Cleveland.

J. C. Newbold, of the Newbold circuit has taken over J.C. Shanklin's Grand theatre, Roncevert, W. Va. Shanklin, who is v.p. of the West Virginia Theatre Manager Assn., still retains his interest in the Greenbriar, Charleston, W. Va.

State theatre, Huntington, W. Va., being rebuilt and will open shortly. House, owned by Abe Hyman, was damaged by fire recently.

Sam Marchando again operating Isabella (Par.) theatre after one week's ownership by John Beck. Marchando expects to dispose of the property shortly, devote himself to other interests.

Mrs. Mary Check, operator of Rialto, Lewistown, Pa., for number of years, and Paul C. Klinger, manager, are out of that spot with expiration of their lease. House was taken over by Joseph Schverha. Latter, who ran Rialto years ago and was at one time the partner of Mrs. Check's late husband, is bringing full equipment out of storage to reopen Rialto next month. Mrs. Check and Klinger are negotiating with 'Ike' Berney for the leasing of his Pastime theatre.

Jack Kahn, former WB manager who had been a member of circuit's publicity department and conducted KDKA's 'Movie Magazine of the Air,' with the army air force in Cairo.

Jose Ralston has been transferred by the Alpine circuit from its Berkeley Springs, W. Va., house to the Rex theatre, Steubenville, O.

Philly's 'Serve' Bally

Philadelphia, Feb. 23.

Noel Coward's 'In Which We Serve' was screened for newsmen, radio commentators and Navy men on Thursday (18) prior to its opening at the Mastbaum.

Murray Schwartz, one time local indie distrib, visited Vine St. last week. He's now located in St. Louis.

Newspaper columnists and editorial writers attended a special screening of 'Scenes of Leningrad' at the Vine St. projection room.

Variety Club inaugurated the first of a series of 'United Nations' nights at the clubrooms Saturday (20). Initial event had a Russian motif.

Total collected for United Nations' Drive up to date is $31,337 exclusive of circuits.

Dennis Welsh, Fox - Movietone cameraman, made the pictures for the infantile paralysis campaign.

George Balkin, Stanley manager, was rejected by his draft board.

Ned Yaffe, son of I. Yaffe, is in the Army.

United Artists office staff voted to join the AFL film exchange local; 20th-Fox workers voted to join the CIO.

Elaborate dinners given as testimonials to Film Row celebrities are out for the duration, in the opinion of leaders of the picture industry here. Many biggies feel they're inappropriate in these times.

Fete Eugene Vogel

Albany, Feb. 23.

Eugene Vogel, who resigned as Metro salesman to take a new post as Universal field representative, will be given a farewell dinner by the Albany Variety Club on March 15. Richard D. Hayes, veteran Paramount salesman, heads a committee of salesmen and bookers arranging the affair. Vogel, a brother of Joseph Vogel, Loew's v.p., had bee.. an MGM salesman for some years. He originally sold films out of the Albany office, later out of the Cleveland exchange and in recent years again in the Albany territory. William (Bill) Gaddoni, No. 1 Metro booker here for the past few years, was promoted to Vogel's job when the latter resigned.

WB Reopens Griswold, Troy

Troy, Feb. 23.

The Griswold, closed for some years, reopened as a second-run theatre by Warners. In opening the Griswold, WB changed the American from a second to a first-run. The Lincoln, WB first-run, will be used partly as a holdover house for b.o. pictures which have been screened for a week at the Troy, and at Proctor's-Fabian and Warners pool in Troy. The four Warner theatres are in the downtown shopping zone. The Griswold, launched in the silent days, seats 1,125.

Fabian operates Proctor's former vaudeville stand, and the largest in Troy. The five remaining houses are run by independents.

Dean of Troy theatre managers, John S. Swartout, is managing the Griswold.

To Open Toledo Nabe House

Toledo, Feb. 23.

Another fem manager will be added in Toledo when the Stratford, new 1,000-seat nabe, opens on March 19 with Mabel Strehau as chief. She began her theatre career in 1933 at the old Loew's Valentine, later going to the Esquire as assistant to the late Walter Caldwell, manager of the house, which Loew's has since taken over.

The Stratford will be operated by Community Theatres of Toledo, Jack O'Connell president. O'Connell also operates the Loop, downtown subsequent run house, and the Ohio, deluxe nabe.

Denver Has Gal Ad Sales Mgr.

Denver, Feb. 23.

Jane Mulcahy at 20th-Fox becomes Denver's first femme ad sales manager. She was advanced from the booking department after resignation of Merle Gwinn, who went to RKO as assistant booker.

Tommy McMahon, RKO office manager, has been made a salesman succeeding Murray Milholland, who quit to become manager of the Victory, Denver. Quintin Horn, assistant booker, is now office manager.

Derek Sydney has resigned as manager of National Screen Service branch.

Tom Berta, city manager for Fox Intermountain theatres at Rock Springs, has been named by his county as the 'civilian contributing the most to the war effort.'

Jack McGee, city manager of Fox Intermountain theatres at Laramie, Wyo., has been elected president of the Junior Chamber of Commerce.

Herb Kaufman to Seattle

Reported Herb Kaufman, salesman in N. Y. Paramount exchange, being promoted to take over the managership of the company's Seattle branch. Succeeds Morris Segal, whose future plans are not known.

Formans Add Another

William and Albert Forman have added another theatre to their Salem and St. Helene, Ore., holdings, this time at Longview, Wash., where they have acquired the Roxy theatre bldg. The new Roxy will be thoroughly renovated and modernized in every detail; seats 650.

Chi Film Booker's Slate

Chicago, Feb. 23.

Russ Ustwesky, of the Harry and Elmer Balaban Circuit, was elected president of the Film Bookers Club of Chicago at their annual election last week. Other new officers are Cal Leader (Warner Bros.), vice-president; Lou Abramson (Allied), treasurer; Frank J. Nardi, Jr. (Republic), secretary, and Herman Couston (Columbia), sergeant-at-arms.

Membership rolls have been opened to women film bookers, who have replaced several men now in the armed forces, and the club has pledged itself to activities toward helping the war effort for the duration.

Two Bows for Rich in Week

Cleveland, Feb. 23

Charles Rich was promoted to district manager of Warners for this area, and inducted as new chief barker of Variety Club during the same week. Leo Blank brought in from the Coast to take Rich's former post as branch manager.

Arnold Nathanson, feature booker for WB to Fort Harrison as an aviation student. Douglas Fleming, who quit WB publicity staff to join Navy Air Corps, reported to Wesleyan College for basic training.

James Grady, district manager for 20th-Fox, moved his furniture and headquarters to Cincinnati. George Rossman, manager of RKO Palace, turned down by draft board medicos because of injured metatarsus (broken arches).

CON.'S 25c DIVVY

Consolidated Film Industries, Inc., declared 25c dividend on its $2 preferred stock last week.

Divvy is payable April 1 to stockholders on record March 10. Consolidated preferred will be $10.75 in arrears on dividends after this payment.

'DAWN PREMIERES' MILWAUKEE'S LATEST

Milwaukee, Feb. 23.

'Dawn premieres' is the newest bit of showmanship essayed by the Fox organization to turn every Saturday night into a New Year's Eve. First showings of pictures that are to be exhibited later as regular programs are held at 12:30 a.m. Sundays and seems to have clicked as an extension of Saturday night hilarity.

Shows run until 3 or 4 a.m. and patrons don't have to worry about how to get home as the Fox people have made special arrangements with the transport companies for special street car, bus and taxi service to accommodate patrons of the Palace and Wisconsin, the firm's two leading downtown houses.

Goldwyn-Hope's 'Got Me' Bally Aids Press Fund

Big-space publicity break on Goldwyn's 'They Got Me Covered' will run in Feb. 28 issue of This Week, nationwide Sunday magazine circulating 6,000,000 copies. Article, entitled 'I Cover the War Correspondents,' by Bob Hope—and Others,' is full-page, front-of-the-book story and is blurbed on cover of magazine.

Gag originates from fact that in new picture Hope plays role of blundering foreign correspondent. (Acting as literary m.c., comedian invites four famed war writers, Hallett Abend, Frank Gervasi, Robert St. John and Wallace R. Deuel, to confess to boners they once pulled, just to make sure that real-life bigshot reporters are capable of going off the deep end occasionally.

Editors' prefatory paragraph notes that magazine's payment for contributions will be given in full to Overseas Press Club Emergency Fund, with Sam Goldwyn matching their check with personal contribution to the Fund. Checks will total $1,500, on basis of $2 per word, said to be one of highest prices magazine has paid for a single piece.

Idea was engineered by Morton Nathanson, Goldwyn's eastern advertising and publicity representative, working with Jerry Mason of This Week.

Coe's Hub Address May Be a Cue for Other Keys

Following the suggested plan laid down by some 40 exhibitors and other industry representatives at the Boston meeting last week, the Motion Picture Producers & Distributors Assn. plans similar picture business get-togethers in outstanding key cities of the U. S. Next one will be held in New York City next month, and as in Boston and other key spots, a civic organization will sponsor with industry reps also invited. There will be similar meetings in Washington, Atlanta, Dallas, Memphis, Chicago and San Francisco.

Using the Boston session at which Charles F. Coe, MPPDA v.p., spoke as guest of Hub Ad Club, as a pattern, the get-togethers will be for the dual purpose of selling motion pictures to the public and also re-selling industry employees on their own business. Reaction at the Boston session was that the meetings went far in actually selling industry employees on their own trade for the first time.

Linet Upped at U

John Joseph, director of advertising and publicity for Universal, announced realignment of the eastern pub-ad department. Hank Linet was promoted to the post of executive assistant to Maurice Bergman, eastern advertising and publicity director.

Linet's new duties will include supervision of the field advertising force, which has now been augmented with representatives in Boston, Philadelphia, Washington, Memphis, Chicago and Cincinnati. He will also continue as trade-paper contact.

In addition to the field advertising force, three additions have been made to the homeoffice exploitation department including Morris Abrahams, formerly of Metro, and Irving Golder, formerly in the advertising agency business. Abrahams and Golder in addition to working on New York exploiation, will be used for special assignments in the field. The third is Robert Ungerfeld, who is currently doing a special campaign on Universal's forthcoming 'The Next of Kin.'

Joe Cooper on Stand in Momand Trial Windup; No Decision 'Til Fall

Oklahoma City, Feb. 23.

After seven weeks, the A. B. Momand $4,950,000 conspiracy suit against major producers, distributors and the Griffith companies, came to an end in Federal district court here yesterday (22). The action began Jan. 11, after taking a legal 'kicking around' for 12 years.

Judge Bower Broaddus informed attorneys that they need not expect a decision until fall, possibly in October, as he intended to study every detail of the 4,000-page transcript and most of the 40,000 documents and letters filed as evidence. He has intimated that he will take the proceedings under study at the earliest possible moment and said he would give attorneys 30 days in which to file statements of fact and briefs as he wanted to get to work on the decision not later than 30 days from now.

Joe Cooper, Paramount partner and operator of theatres in Oklahoma, Nebraska and Colorado, was the final witness at the trial session Monday. He denied threatening to build against Momand in Oklahoma City if the latter would not sell his Circle to him. Cooper declared Momand came to him with the offer, and practically begged him to buy the house. The veteran showman also denied telling Momand that he felt that Oklahoma City belonged to him, stating 'I have no divine rights.'

Cooper declared that he had never gone into competition against independent exhibitors, but only against circuits, stating that it was his 'religion and his ideal' to operate that way. When asked under cross-examination the reason for this belief, he told George Ryan, attorney for Momand, 'That is my own business. I don't have to account to you for anything.'

Pat McGee, former Regal theatre manager at Oklahoma City, took the stand to narrate the methods of operations of Regal and to tell of the conversation he had with Momand in regard to the Circle theatre. McGee declared he told Cooper the property was worth no more than $15,000. Momand wanted $45,000, McGee said. The Circle was sold later to Cooper for $30,000.

The past week's testimony saw defense witnesses vigorously deny the statements Momand had attributed to them in his previous testimony, as they came in from almost every section of the country to give their testimony.

Roy Hefner, former Paramount branch manager around whom so much of the controversy has centered, was the first of these defense

(Continued on page 23)

UA's 250G Ad Budget For 'Serve,' 65G on 'Canteen'

United Artists has spent $250,000 in exploiting 'In Which We Serve' in national mags, New York dailies and cooperative ads.

National mag campaign cost approximately $45,000. Advance campaign in New York prior to opening took $35,000, with an additional $15,000 during the run at the Capitol. Balance has been earmarked for cooperative newspaper advertising in key situations.

UA is setting budget of $65,000 for national magazine advertising on Sol Lesser's 'Stage Door Canteen,' now scheduled for release early in May.

Bob O'Donnell Chief Barker of Nat'l Variety, John Harris 'Big Boss'

Chicago, Feb. 23.

R. J. O'Donnell, general manager of the Interstate Circuit, Dallas, was unanimously elected as National Chief Barker of the Variety Clubs of America at their eighth annual convention held here last week. He succeeds John H. Harris, who by a special change in the club's constitution, becomes Big Boss of the organization he founded for the rest of his life.

An entire new slate of officers was elected, the first in eight years. These are Carter Barron, Washington, D. C., eastern division manager, Loew's Theatres, first assistant National Chief Barker; Earle W. Swigart, Philadelphia, Paramount district manager, second assistant; Marc Wolf, Indianapolis, Dough Guy, and J. Louis Rome, Baltimore, property master.

Perusal of reports showed that $1,255,657 was raised and expended for Variety Clubs charities during 1942 and that the sum of $482,000 pledged by delegates at the 1941 Atlantic City convention for 1942 exceeded $750,000. The Charity Citation for 1942 was awarded to Tent 13, Philadelphia, for its work in connection with infantile paralysis. Honorable mention went to Dallas Tent 17, Pittsburgh Tent 1, and Oklahoma City Tent 22.

It was decided that each tent will endeavor to secure and defray the expenses of a registered nurse to take the complete course at the Sister Kenny clinic, Minneapolis, with her salary and expenses for one year's training to be paid by the Tent. Swigart was appointed chairman of a committee to further the Sister Kenny activity and will appoint a working committee at a later date.

Annual banquet was held at the Drake hotel, Saturday (20), with Warren Brown, sports editor of the Chicago Sun as toastmaster; Dwight Green, governor of Illinois, and Sister Kenny, honored guests, and Jim Counzelman, coach of the Chicago Cardinals, principal speaker. Charter for Tent 26 was presented to Chief Barker Johnny Jones by Big Boss Harris and a floor show followed the numerous speeches.

Auctioning of an animated electric American Flag sign, contributed by Tom Flannery, was a high spot of the evening. Bought by Charles Bidwell, owner of the Chicago Cardinals football team for $5,000, which was turned over immediately to the American Red Cross as the Chicago Tent's first charitable contribution.

The following were elected National Canvassmen for the ensuing year: Joe Hiller, Tent 1, Pittsburgh; Bill Pancake, Tent 2, Columbus; Allan Meritz, Tent 3, Cincinnati; Harry G. Arthur, Jr., Tent 4, St. Louis; John R. McPherson, Tent 5, Detroit; Lester Zukor, Tent 6, Cleveland; Robert Murphy, Tent 7, Buffalo; Lou Golding, Tent 9, Albany; Carl Neisse, Tent 10, Indianapolis; Julian Brylawski, Tent 11, Washington; Maitland Frosch, Tent 12, Minneapolis; Jack Beresin, Tent 13, Philadelphia; Walter N. Greene, Tent 16, Omaha; R. E. Griffith, Tent 17, Dallas; Roy E. Wells, Tent 18, Dayton; Bernard Seman, Tent 19, Baltimore; M. A. Lightman, Tent 20, Memphis; William K. Jenkins, Tent 21, Atlanta; L. C. Griffith, Tent 22, Oklahoma City; M. J. Mullin, Tent 23, Boston; Hech Everett, Tent 24, Charlotte; Charles P. Skouras, Tent 25, Los Angeles, and John Jones, Tent 26, Chicago.

U TO PLUG ITS PIX VIA OWN RADIO DEPT.

John Joseph, ad-publicity director for Universal, announces inauguration of a radio department on the Coast, with Robert D. Hussey, formerly in charge of similar bureau at Paramount, as head of the new department.

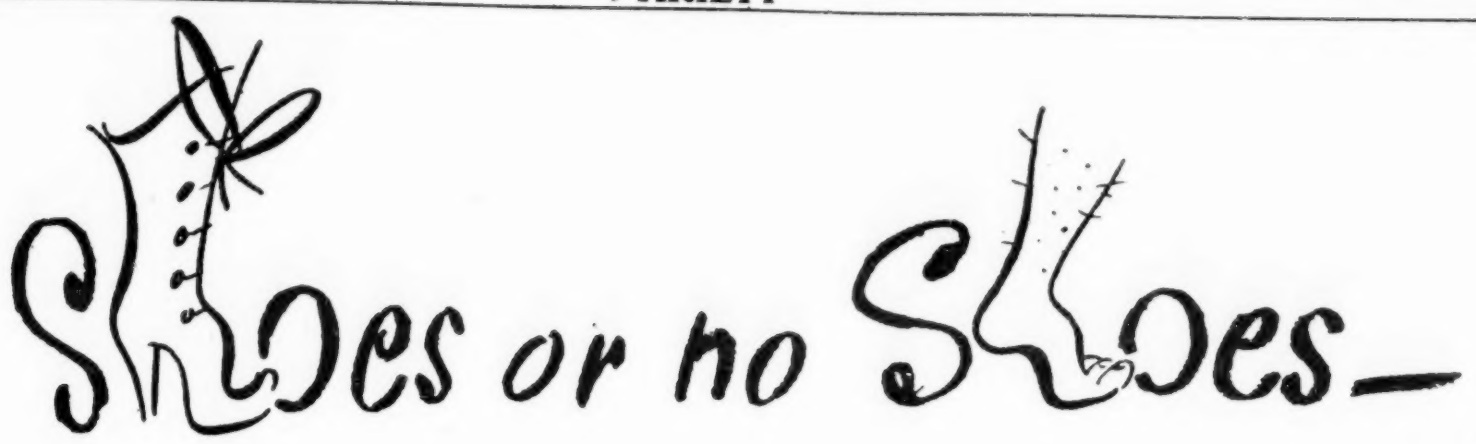
In addition to promoting pictures and personalities through the department, Hussey's duties will also include building up new screen talent through frequent radio appearances. Department will get under way with radio exploitation of Walter Wanger's 'We've Never Been Licked,' and the Howard Hawks production, 'Corvettes in Action.'

Map New Air Outlets For 'Hitler's Children'

RKO is following the same pattern on the fresh batch of openings for 'Hitler's Children' as was used for the 50-city world preem held several weeks ago through the midwest when WLW, Cincinnati, was the key broadcasting outlet. Nearly 45 cities in key spots of U. S. will get the benefit of widespread radio tieups, special broadcasts and spot announcements.

For the Detroit area, WXYZ and seven other Michigan stations will be used; in Boston, the Yankee network; for Houston, San Antonio and Ft. Worth, the Texas Quality net, and in the south, covering the Atlanta area, stations WGST, WAGA and WATL will be employed. Mutual will be used for the Coast coverage.

New York opening at the Paramount theatre today (Wednesday was tied in with the 11 p.m. news spot on NBC Saturday night (20).



WARNERS STILL HAVE

THE SOCKS!

WARNERS' AIR FORCE
and WARNERS' CASABLANCA
and WARNERS' YANKEE DOODLE DANDY
and WARNERS' NOW, VOYAGER
and WARNERS' HARD WAY
and WARNERS' GENTLEMAN JIM
and WARNERS' GEO. WASHINGTON SLEPT HERE
and WARNERS' DESPERATE JOURNEY
and WARNERS' ACROSS THE PACIFIC

RUSH YOUR PLEDGE FOR RED CROSS WEEK—APRIL 1st TO 7th

Jack L. Warner, *Executive Producer*

STATE, N. Y.

Ed Sullivan, Louis Jordan, Tympany Five, Dave Vine, Pied Pipers (4), John Sebastian, Jane Fraser & Roberts Sisters (3), Neal Stanley, Ruby Zwerling's House Orch; 'Andy Hardy's Double Life' (M-G).

Carrying over three of the turns he had with him the first week of his semi-annual appearance at the State, Ed Sullivan, N. Y. Daily News columnist, continues into the second week with a compact stage lineup which registers solidly for the most part.

Neal Stanley, Jane Fraser & Robert Sisters and John Sebastian hold over, new acts being the Pied Pipers, David Vine and Louis Jordan.

Jordan and his Tympany Five, colored orch, top the bill for sock returns. Its a corking musical unit, in the Harlem idiom, numerically small but a big winner. Smartly tied in is reference to their Decca recordings. They clean up with such pieces as 'Baby Knock Me a Kiss,' 'Ration Blues' and a couple of torried jam sessions, one called 'Horn and Skins.' Jordan's warbling is an additional value.

Sullivan plays straight for the Dave Vine hebe dialect turn, with latter in a box a la Sid Silvers. While not particularly new, material is effective as Vine uses it and the columnist handles this as well as his emceeing assignment neatly.

Pied Pipers, quartet billed as formerly with the Tommy Dorsey orch, are adequate as a vocal group. Three boys and a girl deliver in conventional style. Their patriotic medley, 'We've Got Three Yankee Doodles,' mingled with such tunes as 'Caissons,' 'Anchors Aweigh,' etc., is a natural and draws big response.

John Sebastian, harmonica player, cleans up. His 'Gypsy Dance' piece, among others, is of class calibre and he looks like a strong bet for smart cafe and theatre dates.

Neal Stanley, another of the Sullivan youngsters, scores with imitations. He does best with his Donald Duck. Boy would do well to eliminate some of his less expert takeoffs, such as Churchill, Stewart and Boyer. With some additional grooming he should make the grade. Jane Fraser & Roberts Sisters, tappers, opened. *Mori.*

MICHIGAN, DETROIT

Detroit, Feb. 19.

Vaughn Monroe Orch (16), Johnny Mack, Paul Winchell, Murphy Sisters (3), Marilyn Duke, Ziggy Talent, Phil Brestoff House Orch, Del Parker; 'Three Hearts for Julia' (M-G).

Monroe orchestra is making its first stage appearance here, wrapped up with a nice assortment of acts. With the occasional vaudeville this town gets in the first-runs, this is contrived right to the Michigan's taste and calls for cutting in the old folks with the hep trade.

Monroe, with his pleasing pipes, has a nicely rounded style and plenty of surrounding talent to make this a rich hour. Aside from the band, Winchell and his saucy dummy, Jerry, with a fast-punching style, score heavily. The singing Murphy Sisters click, too, with their humor and verve, particularly with the doggerel 'B-I-Bi' and 'A Touch of Texas.' On the song side, too, Marilyn Duke is well up there with her 'You'd Be So Nice to Come Home To' and a 'Weep No More' encore, also on the nose.

Band is grooved right with the personality of Monroe, who registers great with his 'Marching Through Berlin,' done with the orch quartet, and 'Rose Anne of Charing Cross' and 'Black Magic.' Johnny Mack helps balance up the show wih his smooth and clever dancing. Ziggy Talent pleases with his pantomimicry in 'Sweater Girl' and the pat 'Sam, You Made the Pants Too Long.'

Brestoff's house orch continues to flash plenty of merit on its own, this time with a 'Russian Overture' to which the comely Del Parker gives fine vocal embellishment. Biz strong at evening show caught. *Pool.*

FLATBUSH, B'KLYN

Louis Prima Orch (16), Lily Ann Carrol, Bob Howard, Tim Herbert, Bob Easton Co. (3); 'Baby Face' (PRC).

Louis Prima's orch remains master of a roughhouse swing style that invariably means b.o. At the Friday (19) supper show, when caught, the customers flocked to catch the trumpeter, but for the first half he let them down with a slow, but noisy, performance. Prima's song and horn opener, 'I Love You Truly,' was flat in both departments, nor did brother Leon's 'Velvet Moon' trumpet solo help matters.

His routine with vocalist Lily Ann Carrol was much better. Though Miss Carrol hasn't much of a voice, her voluptuous sophistication makes her the perfect foil for Prima's clowning. When she warbles 'Beguine' and 'Craziest Dream' it's not so much, seemingly, for vocal effects as to give Prima an opportunity to mug. The audience asked for encores and got 'em.

The Bob Easton midget act is a novel piece of business. The man lilliputian does an effective job on xylophone and trap drum. The diminutive female pairs with the normal-sized Easton in a ballroom turn in which he whirls the little lady about like a doll. Latter part is similar to the turn done by Buster Shaver and the midgets Olive and George Brasno.

Tim Herbert (son of Herman Timberg), has an uneven routine. His impersonations of a jitterbug and suave supperclub dance team are good, but his takeoff on a Russian war correspondent, Superman and Charles Boyer fail to click because of weak and unoriginal material.

The colored heavyweight, Bob Howard, whams with his singing and piano act. 'Melancholy Baby,' 'Butcher Boy' (in Italian), and player-piano takeoff are standouts.

Prima winds up the show with a trumpet solo of 'Chinatown,' an early click of his.

Layout runs 75 minutes and business good at this catching.

HIPP, BALTO.

Baltimore, Feb. 20.

Charlie Spivak Orch (15), with Willie Smith, Stardusters (4); Patricia King, Borrah Minevitch Harmonica Rascals (10); 'Journey into Fear' (RKO).

In mounting popularity, Charlie Spivak has made repeated visits here and current booking is tops in both entertainment and action at the b.o. Multiple performances are holding matters down to a total of 50 minutes, including interpolated spots by Patricia King and Borrah Minevitch's Harmonica Rascals. Fronting an aggregation of five sax, six brass and four rhythm with his own very potent trumpet, Spivak punches out some solid music.

Opening with a swingy version of 'I'm Forever Blowing Bubbles' by band, Spivak follows with some sock trumpeting of 'How Deep Is the Ocean,' which puts his auditors in a worshipful groove and sets matters for spotting of Miss King with her stylistic taps. Nice looking femme punches out two routines, both bell-ringers and good for ample response.

Willie Smith, stepping down from a sax seat, gives out with two vocals on the scat side, 'Why Don't You Do Right' and 'On the Outskirts of Town,' well spotted and smartly delivered. Change of pace next with Shubert's Serenade, highlighted by Spivak's horn, after which Stardusters, three men and a femme, give out with vocals of 'Touch of Texas' and 'Moonlight Mood.' Holds stature completely.

Minevitch's Harmonica Rascals follow and eke out considerable laughter with their clowning wrapped around okay mouth-organing. Undersized Sammy Ross and fat-boy Bill McBride combine for result-getting antics. Vocal of 'Always In My Heart' by latter is good switch. Harmonica solo of 'There Are Such Things' backed up by the ensemble is another highlight.

'One O'Clock Jump' is scream arrangement by orch closes the doings. Biz big. *Burm.*

EARLE, PHILLY

Philadelphia, Feb. 23.

Count Basie Orch (16), with James Rushing, Earle Warren, Jo Jones, Ethel Waters, Bill Bailey, Glenn & Jenkins; 'Northwest Rangers' (M-G).

An all-sepia show is the current vaude presentation at the Earle, with boogie and jive devotees jamming the vaudfilmer. Count Basie and his talented band of swingsters are really on the beam this trip, getting an enthusiastic reception from the down-fronters. Band tees off with an unbilled jive number, swinging into a slow ballad, 'There Are Such Things,' featuring Earl Warren's vocal. Bill Bailey takes over with a tap routine interspersed with a running flow of Army gags, which are plenty fresh and net plenty of laughs.

Basie then tackles the keyboard, giving out with 'Red Bank Boogie' which set the customers pounding and stomping. Jimmy Rushing steps off the bandstand for a whirl at 'Mr. 5 by 5' which sets off salvos. The little guy is a slick entertainer. He encores with 'I May Be Wrong, But I Won't Be Wrong Long.'

Glenn and Jenkins, on next, with their burlesque routine, hold up well despite the age of their gags. Joe Jones and Basie get together for a jam session on drums and piano which sets off the gutbucket-lovers again.

In the closing spot is Ethel Waters, who hasn't lost her touch in selling a song. Her performance, when caught, was a bit spotty, however. She starts off with 'Taking a Chance on Love' from 'Cabin in the Sky,' follows with 'Buds Won't Bud' and talk-sings 'Something Told Me Not to Trust That Man.' These caught on. But then she hurries through choruses of 'Heat Wave,' 'Dinah,' 'Memories' and 'Am I Blue,' acting as if she didn't have her heart in it, and her fans seemed to feel it. The response wasn't there. She brings 'em back, however, with 'St. Louis Blues' and 'Stormy Weather.' About 500 standees when caught (Saturday night). *Shal.*

APOLLO, N. Y.

Tony Pastor Orch (16) with Betty Norton, Norton Sisters (3); Ford, Bowie, Benny; Viola, David & Whittye; Viola Pigmeat, Jimmie Baskette; 'I Live On Danger' (Par).

Booking Tony Pastor in this predominantly Negro house is unusual. Few white bands play it (Charlie Barnet, Louis Prima). While there are certain things about Pastor's personality and vocal style that may appeal to Harlemites, there is not the same lure for this social strata that Barnet and Prima offer. Sole conclusion, therefore, can be only that Pastor got a good deal, and if he does business can walk out with a bundle of coin. Barnet cut about $5,500 out of a recent week here.

As it played when caught, the show was only fair, principally because Pastor's band was in a lackadaisical groove. However, the band made an overnight coach jump from Washington, D. C., to get to the house just in time for morning rehearsal, which provides plenty of reason for the lack of spark. Tired musicians, like anyone else, cannot put forth their best.

Despite its apparent weariness and occasionally ragged playing, Pastor's combination of four trumpets, three trombones, four sax, four rhythm, led by leader's tenor-alto work, shows here that basically it is a pretty good combo. It's a bit weak on beat, but it's equipped with good arrangements and a showman up front. Pastor's vocals are solidly sold; Betty Norton and sisters (2) handle femme stuff, making a n.s.g. impression.

Remainder of the layout, which consumes approximately an hour, is ordinary fare judged by downtown standards, but, as usual, much of it clicked with this patronage. Ford, Bowie and Benny, tap trio, engage in ensemble and challenge terps; Viola, contortionist, shows an extraordinary ability to twist herself into inconceivable positions; and David and Whittye, comedy-dance team, present the type of gags and routines which go over strong here, but fit in nowhere else.

Viola Pigmeat and Baskette, straighted by an unbilled girl and boy, work out a sketch that draws howls. It's the type that helped close downtown burlesque. Biz good. *Wood.*

ADAMS, NEWARK

Newark, Feb. 18.

Jan Savitt Orch (18) with Betty Bonney, Joe Martin, 4 Kit Kats, June Havoc, Pat Henning & Betty Raye; 'Boogie Man Will Get You' (Col).

Intro showing of Savitt's orch in this showcase, with impression a fine and lingering one. With a strong rhythm section to furnish the rock, band kicks out with a sturdy beat that makes for unified rhythm phrasing and intonation. It's an exciting aggregation.

Orch changes easily from sweet to swing and is perfectly at home in such varied repertoire as 'Crazy Rhythm,' '9:20 Special,' 'As Time Goes By,' and 'I've Heard That Song Before.' Crew also throws in a Gershwin medley and Savitt plays a couple of violin solos. It's all big time. Joe Martin and Betty Bonney, band's soloists, fit in well and generally enhance the setup.

Remainder of bill isn't overly strong. Four Kit Kats, mixed colored dancing team, open with their standard flashing hoofology. In the deuce, June Havoc wasn't given a chance to get started. Because of hooligan mob in gallery, nothing Miss Havoc said was heard more than 10 feet from stage, in spite of the mike. Actress merely made a nice effort to go through her routine and then walked off. On last, Pat Henning all but wrapped up the show. Comic's raffish humor even had the voluble gallery gang listening, and in this house that's hitting tops. Biz forte at last show. *Jona.*

CIRCLE, INDPLS.

Indianapolis, Feb. 20.

Glen Gray & Casa Loma Orch., with 'Pee Wee' Hunt, Casa Loma Quartet, Eugenie Baird, 3 Sailors, Dave Barry, Max and His Gang; 'Life Begins at 8:30' (WB).

Glen Gray's flexible swing, not too hot and not too sweet, is making friends with the middle-of-the-roaders in current stand at the Circle. Supporting acts, boosted by the varied and diverting nonsense of Dave Barry, are hefty on the comedy side, resulting in a combination that usually pleases.

Casa Loma outfit opens with 'No Name Jive,' in which the key men show their stuff, followed by a swell arrangement of 'Dancing in the Dark,' with Billy Rauch spotted on the trombone. Band scores next in a rollicking version of 'Take It Again,' and rings down the curtain in fine style on 'Bugle Call Rag.' The girl quartet is well received in a brace of vocal efforts, with 'Why Don't You Do Right' its best number. Eugenie Baird gets an audible rise out of the audience with her stylish singing of 'I've Heard That Song Before,' 'I Had the Craziest Dream,' and 'When the Lights Go On Again.'

Dave Barry gives the show its biggest laughs with a fresh and funny line of tricks. Starts with comical 'I'm 4-F in the Army,' springs several neat gags that aren't shopworn, and gives his impressions of assorted squawks that come over the radio on a quiet night. He imitates Hirohito, Stalin, Willkie, Major Bowes and Donald Duck singing 'Der Fuehrer's Face.' Had to beg off.

Max and his performing dogs offer a clever routine of acrobatic stunts. The Three Sailors top their well-known brand of screwballing with an exhibition of fast and fancy rope-skipping. Trade looked good when caught. *Corb.*

ORIENTAL, CHI

Chicago, Feb. 19.

Jerry Wald Orch (16) with Lillian Lane, Maysy & Brach, Dolly Dawn, Sailer & Seabold; 'City Without Men' (Col).

Jerry Wald and his Orchestra are making their first local stage appearance following engagement at the Panther Room of the Sherman hotel and their brand of jive is clicking with the younger audiences here.

Band dishes out several original blues, one of which features Wald's clarinet work and the drummer Jerry Gilgore; 'Brazil' spotlights George Berg, tenor sax, and 'Five by Five' is sung by bass player Chubby Jackson. Lillian Lane, band vocalist, did two songs to nice response. Band, as a whole, delivers solidly.

Maysy and Brach score with their crack unicycle work and Brach's topnotch trick of spinning 12 hoops in different directions at the same time. Seiler and Seabold have trouble getting started, with Lou Seiler's comedy attempts only mildly received when caught. When they got down to the ski dance business the audience took notice, sending them off to a nice hand.

Dolly Dawn is hit of the bill with her vocalizations of 'Touch of Texas,' 'Moonlight Becomes You,' and 'Strip Polka.' Closes with an Irving Berlin medley. *Morg.*

CHICAGO, CHI

Chicago, Feb. 19.

Beatrice Kay, Paul Gerrits, Art & Bob Coleman, Davidson & Forgie, Chicago Theatre Ballet (16); 'Palm Beach Story' (Par).

Plenty of variety on present bill, with Beatrice Kay headlining and Paul Gerrits holding his own spot and doubling as emcee. Two dance numbers by the house line, routined by Dorothy Hild, are effectively costumed.

Ballet opens show with stepping done to syncopated arrangement of 'Anvil Chorus,' followed by Paul Gerrits with a few gags, and a fast seven-point badminton game played by Ken Davidson and Hugh Forgie. Both enthusiastically received.

Discourse on table habits by Gerrits got plenty of laughs. 'Gay Nineties' production number with ballet colorfully costumed follows. Art and Bob Coleman, garbed as bartenders, start off as harmony singers, then go into cracker-jack hand balancing to nice response. Gerrits offers his regular act of skating, comedy patter and juggling in this spot and scores heavily.

Miss Kay came on to big hand and the customers couldn't get enough of her work. Assisted by Sylvan Green at the piano, she does 'The Curse of an Aching Heart,' 'I Don't Care,' 'A Tisket-a-Tasket,' as a torch singer would do it; 'Take Me Out to the Ball Game,' 'Bird in a Gilded Cage,' and closes with 'You're a Grand Old Flag' as ballet marches on with flags. A solid hit. *Morg.*

TOWER, K. C.

Kansas City, Feb. 19.

Stan Kramer & Co., Al Zimmy, Phil & Bonta, Kitty Morrison, Frances Sexton & Donna Vaughn, Tower Orch with Mike Carle & Marilyn Ballinger; 'No Greater Sin' (U) and 'Rhythm Parade' (Mono).

Another three-part bill is on tap for Tower patrons this week, offering, in addition to two full-length films, a fast-moving 40-minute stage show—all for a modest 35c top!

Tower orch starts the show with a chorus of 'Manhattan Serenade,' then segues into 'We Must Be Vigilant,' with chic Marilyn Ballinger doing the refrain effectively. Al Zimmy, seen here earlier this season, returns as one of the four standard acts, and he also doubles again as m.c. First on is Kitty Morrison, contortionist, who has a smooth routine which she does easily. Deuce spot goes to the customary weekly 'Discovery Night' turn, which this week brings on two small girls, Frances Sexton and Donna Vaughn, five and six year olds. Dressed in modified Gay '90s style, moppets sing chorus of 'Darktown Strutters Ball' and finish with a fast tap. Took two cute bows at show caught, and almost tied it up.

Following snappy turn by Phil & Bonta, Latin-American boy and girl acrobats, Zimmy comes on for his own act. Does cavalcade of Irving Berlin tunes in nice voice and registers solidly.

Closing spot goes to Stan Kramer & Company, who present some effective work with four puppets. Capacity at show caught. *Earl.*

ORPHEUM, L. A.

Los Angeles, Feb. 17.

Ted Lewis Orch (12) and his '1943 Happiness Revue' with Geraldine DuBois, Byron Kay & Louise, Teddy 'Snowball' Hale, the Harmonettes (2), Audrey Zinn, Lindsey, Laverne & Betty, Three Reed Sisters, Sammy Birch, June Edwards; 'Truck Busters' (WB).

Ted Lewis, as always when he plays the Orpheum, assures house a big week. His battered top piece with the silver lining, his identification song and other stocks in trade still carry the same appeal as when he first launched himself on his present formula. His revue lineup pitches expertly for class amusement, the maestro tossing in a variety of performers for 60 minutes of bangup entertainment.

Show gets under way with Lewis doing a typical number, 'Relax,' that sets the pace, then swings into band arrangement of 'St. Louis Blues,' fully appreciated. Band vocalist, Geraldine DuBois, spots a medley of three numbers for good hand and is followed by Byron Kay and Louise, executing a ballet-ballroom dance.

Teddy 'Snowflake' Hale, colored hoofer, achieved okay reception with his stepping to 'I'm a Yankee Doodle Dandy.' The Harmonettes, two femme vocalists, give class presentation to 'Song of India.' Brightest spot of show is swiped by 13-year-old Audrey Zinn, drum majorette. Youngster has good stage presence and knows how to show her wares.

Lewis, always much in evidence, grabs the mike again to put over a specialty, 'Put 'er There.' Three lookers, Lindsey, Laverne and Betty, dancers and tumblers, sell their spot easily. Three Reed Sisters, singers, are on for 'Serenade in Blue,' only average. Sammy Birch gives comedy to revue with his voiceless mimicry, pantomiming parody on 'You Made the Pants Too Long' and 'The Barber of Seville,' with aid of recording. Latter number is worked to accompaniment of Lawrence Tibbett's voice and went over big.

June Edwards, contortionist, garnered herself a standout reception when caught with showmanly presentation. Opening in evening dress, gal does a strip tease before swinging into her back bends, and gives the turn a first-rate polish. Finale goes Latin with Miss DuBois 'Chi-Chi-Chi-ing' to set the background pace for workout by entire revue.

Lewis has given his revue good costume trappings, timing and other touches that will make week's stay a welcome one, both for the Orpheum b.o. and the patrons. *Brog.*

KEITH'S, INDPLS.

Indianapolis, Feb. 20.

Rigoletto Bros. (2), Aimee Sisters (2), Stanley Evans, Ada Lynne, Tic & Toc, Beebe's Bears, 3 Voises, Ed Resener's House Orch; 'Dudes Are Pretty People' (UA).

Rigoletto Bros., who have been making the house on and off for years, top a well-balanced bill that relaxes the regular army of vaude fans at Keith's. Veterans team with Aimee Sisters in a turn that uses their varied talents to good advantage and gets some laughs. The dancing sisters offer a nifty military routine and the boys stage a novelty boxing match in which they play pop tunes by jiggling bells on their heads, wrists and ankles.

Juves are getting a kick out of Stan Beebe's trained bears, Minnie and Bill. One walks a slack wire on hind paws, feeling her way gingerly until it's drawn just tight enough to suit her. Other does a drunk act, roller skates, rides a tricycle and scooter. Ada Lynne, graduate of Our Gang comedies, rates plenty palm-thumping in an entertaining turn that includes some nice singing, a soft shoe dance and imitations of Eddie Cantor, George Arliss, Katharine Hepburn and Martha Raye. The impressions are apt.

Tic and Toc contribute amusing novelty songs along with pleasant comedy banter. The Three Voises clown on the parallel bars, with a couple of good straight tricks to make it convincing. Stanley Evans, who clicks as m.c., scores with his warbling of 'It's a Great Day for the Irish' and other sentimental faves. Biz good at opening. *Corb.*

OLYMPIA, MIAMI

Miami, Feb. 17.

James Barton, Mlle. LaTosca, Harrison & Fisher, Vi & Vilma, Marty May, Harry Reser Orch with Glee Club; 'Stand By for Action' (M-G).

Olympia this week is celebrating its 17th anniversary with a stage show that packs a wallop. The stage is lavishly decorated and the glee club is arranged behind a transparent screen, giving the effect of an animated anniversary greeting card.

Show opens with a cavalcade of memory songs with Harry Reser's band and the Glee Club singing 'Remember,' 'Star Dust,' 'Chattanooga Choo Choo' and the finale 'Happy Birthday.' First on is Mlle. LaTosca, a looker dressed colorfully, who performs rope feats. Gets off with a good hand. Marty May doubles as m.c. He handles this spot smoothly

(Continued on page 46)

Cleve. Theatres In Firebug Panic

Cleveland, Feb. 23.

Special policemen are being assigned to guard all theatres since a firebug torched the Knickerbocker, nabe, causing $35,000 damage to the theatre-building. Fire was started on second floor by pyromaniac, who has ignited a dozen office buildings and apartment houses in the same area during the past week.

Herbert Ochs, the Knickerbocker's manager, and 12 employees got 800 patrons out safely with no panic after smoke was detected in auditorium. Every cop and fireman in city is joining manhunt for the firebug, whose methods indicate that he is insane and an amateur in the business.

Par Expects 15% Pay Increase Ruling Soon

Paramount, while continuing to pay its so-called 'cost-of-living' bonus weekly, meantime is momentarily expecting word from the War Labor Board on application made to bring the salary of employees at the home-office and in New York subsidiary companies up to 15% more than was received on Jan. 1, 1941. The equivalent of 15% more than earned on that date is in accordance with the 'Little Steel' formula under the Wage Stabilization Act.

Weekly bonuses being paid in N. Y. amount to 10% on the first $100 of salary and 5% on the second $100 for all persons in the company earning up to $200, excepting members of unions and a few scattered persons under contract who are getting up to the $200 figure. Unions include Screen Publicists Guild, lab workers, operators, stagehands and others.

The WLB on the Coast last week approved a 5% increase for studio employees, retroactive to last June.

Kilday's Bill a 'Reprieve' To Many 'Non-Deferables'

Washington, Feb. 23.

Show biz may get a 'reprieve' from the War Manpower 'non-deferable' classification as the result of the Kilday bill now started on its way through Congress over the strenuous objections of the Army, WMC and the administration generally.

The measure of Representative Paul J. Kilday, Democrat, of Texas, to place married men with children at the bottom of the draft list irrespective of essentiality, was approved last Thursday by the House Military Affairs Committee.

There is powerful support in both chambers for the bill which would blow skyhigh the Manpower Commission's 'non-deferable' lists.

Many jobs in branches of show business have been predicted on the next 'non-deferable' listing.

However, a WMC spokesman told 'Variety' that the progress of the Kilday bill will probably cause the commission to withhold issuance of the second 'non-deferable' bulletin in order to watch developments.

'It looks as though we will wait and see what happens to the Kilday bill before we put out another listing,' he explained. 'There is no immediate rush on the second listing until we know what Congress is going to do about the married men.'

Leaders in both houses are predicting off the record that the Kilday bill stands an excellent chance of passage.

Rep.'s Sailing Orders

Hollywood, Feb. 23.

Maritime Commission approved the script of Republic's 'The Merchant Marine,' historical tale stretching from the ancient Phoenician galleys to the present day.

Albert Cohen is producing from a story by Borden Chase, with Lieut. Felix Reisenberg as technical advisor.

It's in the Makeup

Hollywood, Feb. 23.

Paramount signed Albert Dekker to the spot originally assigned in 'The Man in Half Moon Street' to Alan Ladd, now in the Army. Role calls for a tough old guy, several hundred years of age, posing as a young man about town.

Walter MacEwen is producing, with Philip MacDonald scripting the Barre Lyndon stage play.

Roy Pierce Joins Gran

Milwaukee, Feb. 23.

Roy Pierce, who resigned recently from the local Fox organization after being in charge of their downtown houses for a number of years, has been appointed by L. F. Gran as general supervisor of Standard Theatres.

This group of houses in Milwaukee and nearby state cities is generally regarded as a subsidiary of the Warner interests.

DIVORCEMENT BILL IN MINN. IS KAYOED

Minneapolis, Feb. 23.

A second effort to enact theatre divorcement legislation in North Dakota has met a speedy death. The lower branch of the state legislature voted to table indefinitely a measure that would have required the Paramount circuit to divest itself of its theatres in the state.

Northwest Allied and North Dakota independent exhibitors denied sponsorship of the proposed law and did not support it. A motion to reconsider the motion to table also was defeated.

North Dakota did pass a theatre divorcement law a few years ago. However, it was repealed while its constitutionality still was being fought by the Paramount chain and distributors in the courts. Later an effort to pass such a measure in Minnesota failed.

Theatre Quizzes in Mo. Illegal (Like Banko)

St. Louis, Feb. 23.

Motion picture theatre quiz contests, with cash awards for the winners, have been declared to come within the lottery laws according to Attorney General Roy McKittrick of Missouri. Last week Kelso Journey, Prosecuting Attorney of Henry County, asked for a ruling after he learned that a house in Clinton, Mo., was conducting a quiz contest under the tag of 'Dr. E. Z. Money,' with 50c being dished out for correct answers and ducats for those who were tripped up by the questions.

Several months ago the Supreme Court banned 'Bank Nite' and other b.o. hypo used in many rural theatres in the state.

No Over-Dressed Roxy Major Domo Is This Hero

Tampa, Feb. 23.

So you think all theatre doormen are over-dressed, ornamental cuties who wouldn't know what to do if they got in a war, do you? Well, consider the case of Sergt. Angus Goss, 33-year-old fighting Marine, who has been recommended for the Congressional Medal of Honor for cleaning out a Japanese machine gun nest in the Solomon Islands last summer.

Goss is remembered here as a top-flight doorman for several years at the Tampa theatre. He was quiet, courteous and efficient. But as a Marine—ah, that is different. All this ex-doorman did was engage four Japs in a grenade and TNT throwing duel, finally diving into the cave where the Japs were hiding and killing all four at close range with his sub-machine gun.

Theatre's Cave-In

Philadelphia, Feb. 23.

The $20,000 Larksville, at Larksville, Pa., was badly damaged last week when its foundation buckled and floors cracked as the result of a mine cave-in nearby.

The filmer, only recently built, is located in the heart of a coal area under which a general land subsidence is taking place. Families were evacuated and electricity and gas has been turned off in the district.

Wartime Curfew for 'Teen-agers

Sharon, Pa., Feb. 23.

A 10 p.m. curfew law for boys and girls under 18 became effective in Sharon, Pa., last Saturday (20), announced Mayor Myron W. Jones. The law is viewed by the mayor as a war emergency measure to aid police in keeping youngsters off the streets when soldiers from the new Shenango Army Camp, 10 miles north of here, come to Sharon on overnight passes.

He said that when the new camp is in full operation, the city will have nearly 5,000 soldiers here on leave.

NLRB CERTIFIES SOPEG AS BARGAINING AGENT

Washington, Feb. 23.

The Screen Office & Professional Employees Guild, Local 109 UOPWA (CIO), was formally certified here by the National Labor Relations Board Monday (22) as the bargaining agent for three of the five units of Paramount Pictures, Inc., in New York. The board dismissed a CIO complaint over a unit which voted against any union affiliation, and held for further action still another CIO complaint in the case of the fifth unit. This one voted for the International Alliance of Theatrical and Stage Employees, Local F-51 (AFL) as its bargaining agency.

Balloting was conducted last Nov 23. The CIO captured the home office employee vote by 233 for, as against 110 favoring no union affiliation. The office staff of Famous Music Corp and Paramount Music Corp. voted nine for the CIO and two for no union, while the porters, watchmen and matron at the home office favored the CIO by eight to one.

At Paramount News two votes were cast for the CIO as to 12 for no union, and the Film Exchange Workers voted 17 AFL ballots, seven for the CIO and one for no union.

20th-Fox's Spring Sales Confab in Chi Thurs.-Sat.

Seasonal sales meeting of 20th-Fox division and district sales managers will be held in Chicago tomorrow (Thursday), Friday and Saturday. Company holds these huddles twice a year. Many of sales executives leave N. Y. for the session today.

Besides Tom Connors, sales chief, Herman Wobber, Coast division manager; H. G. Ballance, southern district manager; George M. Ballentine, Coast district manager; Edgar Moss, Atlantic district manager; E. X. Callahan, northeast district manager; J. J. Grady, mid-east district manager; Paul S. Wilson, southeast district manager; Ward Scott, midwest district manager; M. A. Levy, Prairie district manager; Herman Beierdorf, Gt. Lakes district manager; J. P. O'Loghlin, Canadian district manager, will attend.

Going from N. Y. to the meeting besides Connors will be William J. Kupper, executive assistant to Connors; A. W. Smith, eastern sales manager; W. C. Gehring, western sales manager; F. L. Harley, British sales chief; Otto Bolle, South African sales manager and Hal Horne, ad-publicity chief.

It is expected that Spyros Skouras, Joe Schenck and Bill Goetz will come on from the Coast in time to attend the Saturday session.

Peace, It's Monotonous

San Francisco, Feb. 23.

Biz for the Frisco office of the Motion Picture Arbitration Tribunal is in the worst slump in its two years' history, with not one clearance case developing in the last six months.

Lack of activity for office, which serves northern California, part of Nevada and part of Oregon, has led Charles B. Chambers, clerk, to wonder if all is now peace and harmony between exhibitors and distributors, or if disputes are settled before they reach the arbitration stage.

Chambers figures that maybe the fact there is an arbitrator who can be appealed to if necessary gives the impetus for disputants to work out their own clearance differences.

Consolidated's Partial Victory

A partial victory has been won by the J. J. Theatres, better known as the Consolidated circuit, N. Y., in an appeal on arbitration seeking reduction in clearance. The Appeal Board denied a cut in clearance for three theatres involved in the complaint but ruled that the Jerome of the Consolidated circuit was entitled to relief.

The four theatres under the complaint, Avalon, Jerome and Oxford (Consolidated) and the Kingsbridge, operated by Kingsbridge Theatres, Inc., sought elimination of the seven days' clearance granted over them to the Valentine, a Skouras theatre. The distributors involved were Warners, 20th-Fox and RKO. All are in the Bronx, N. Y.

Although the arbitrator of the local N. Y. tribunal held that the seven days clearance was reasonable in the case of all four theatres, the Appeal Board of the American Arbitration Assn. ruled that hereafter the Valentine should have no clearance over the Jerome.

Yank Talent In England

Continued from page 4

abroad for years. Senior member is Brown himself, and a good guess for his long stay of 16 years is that he's had only five weeks at liberty in all that time. Right now he rates the equivalent of $1,500 a week as xylophonist or film, stage and radio actor. He just closed in a pantomime, one of those weird British amalgams which is not a pantomime but a Roxyish version of a fairy tale with very modern overtones. (More of that anon.)

Brown's London Debut

Brown's weight is a secret, but his immense width matches his heart. Sixteen years ago he was leading a band at the Plaza, New York, when the Prince of Wales caught him on a private date—Vanderbilt party. Nothing would suit the prince (now, of course, the Duke of Windsor) but that Brown should follow him to London. So he did, and his band was a frequent visitor at St. James and Buckingham palaces. Like most of the AOA, Brown gets homesick and swears he'll be on the first boat for the States after the armistice.

Directors of AOA with Brown are Ben Lyon, now a major in the Eighth Airforce U. S. A.; Carroll Gibbons, who has the band at the swank Savoy hotel here, and Vic Oliver, who is married to Sarah Churchill, daughter of the redoubtable Winston.

All of these are on the executive committee, along with Constance Cummings, Bebe Daniels, Nelson Clifford (& Marie Marion), Freddy Morgan, Sid Tracy (& Bessie Hay), and Francis Day, blonde singer starring here in the London version of 'DuBarry Was a Lady.'

On call are Peter Bernard, musical comedy player and songwriter, who brought the first ragtime octet here 25 years ago; Dorothy Dickson, once a great name in musical comedy; Bessie Love, the silent screen star, who acts as compere for camp units; Nat Ayer, songwriter; Edythe Baker, singer and pianist, once married to one of the multimillionaire d'Erlangers; Burton Brown (Derickson & Brown, comedy act formerly Moon & Brown); Bonar Coleano, Jr., nephew of Con Colleano, and a dancer; Walter Crisham, musical comedy; Evelyn Dall, torch singer; George Gray, musical comedy dancer; Helen Howell, dancer; Joe Keppel, Jack Wilson, Betty Knox (Keppel, Wilson & Knox, soft shoe and sand dancing); Charles Kunz, who never did much in the States, but is a star pianist here; Leigh Stafford (dance act, Stafford & Louise); Eddie Stanley (Kafka, Stanley & May, dance act); Donald Stuart (with Renee Houston), one of the better film teams, and Ann Dvorak—remember? Quite a list, and everyone of them American.

Under the guidance of Brown, Lyon, Oliver and Gibbons, the AOA stressed entertainment rather than glamour. The outfit has private busses, portable stages and p.a. equipment, and were available for battalions, brigades, armies—or just five guys around an anti-aircraft gun in the East Anglican hinterlands.

About that subject of glamour it would be unchivalrous to mention names. Besides, soldiers like to look at the gals whose pictures they've been seeing in the film magazines—but after a few looks they expect to be entertained. A couple of visitors haven't quite filled the latter bill.

Move for Full Showing Of U. S. Shorts on Coast

Los Angeles, Feb. 23.

War Activities Committee is sending out letters to theatre operators in Southern California, seeking 100% cooperation in the exhibition of Government and industry-made shorts to brace civilian morale and increase the war effort.

Under a new booking chart, the shorts will be released at the rate of one per week, with the Government releasing 26 per year and the filming industry turning out an equal number. Government shorts are turned over to the theatres gratis, while the industry subjects are distributed at a minimum rental, with receipts above actual production costs devoted to war charities. The picture industry's morale series is made under the general title, 'America Speaks.'

Exhibition of the shorts is still on a voluntary basis, but the committee is putting on a campaign to sign up all the operators in the Southern California district to pledges for the entire program. Wayne Ball, of Columbia, is distribution chairman of the Southern California WAC, with Charles P. Skouras and Robert Poole co-chairmen for the exhibitors.

TITLE CHANGES

Hollywood, Feb. 23.

'Hangmen Also Die' is new tag on the Arnold Pressburger production formerly titled 'Never Surrender,' 'Unconquered' and 'We Killed Hitler's Hangman.'

'Blind Man's House' became 'House of Chedworth' at 20th-Fox.

'Triumph Over Pain' is release handle on 'Great Without Glory' at Paramount.

Columbia switched from 'Broadway Daddies' to 'She Has What It Takes.'

Columbia switched from 'Sahara' to 'Somewhere in Sahara.'

'No Escape' at Monogram became 'I Escaped from the Gestapo.'

'Free for All,' Frank Ross production for RKO, became 'A Lady Takes a Chance.'

'Submarine Base' is release tag on 'Raiders of the Pacific' at PRC.

Monogram switched from 'You Can't Beat the Law' to 'Prison Mutiny.'

'I Escaped from the Gestapo' is release tag on 'No Escape' at Monogram.

'Cowboy in Manhattan' is release handle on 'Cowboy From Manhattan' at Universal.

'Oh, Say, Can You Sing' is new tag on 'School for Jive,' at Universal.

'Secret Service in Darkest Africa' is release tag on 'Secret Service in North Africa' at Republic.

'Condors of the Sky' at 20th-Fox became 'Beach Head.'

SOEG PERSONNEL RUNS TO 75% DISTAFFERS

Hollywood, Feb. 23.

Woman power is taking the place of manpower in the motion picture studios, even without benefit of the work-or-fight dictum. In the Screen Office Employes Guild 285 lads have gone into Government service through draft or enlistment since war was declared, leaving approximately 75% of the membership on the femme side.

Gals have replaced boys as studio messengers, accountants and other white collar jobs, and the percentage is increasing as the males march off to war or into the defense plants. Meanwhile, femme employes are being trained as film cutters, readers and other jobs to move in if and when the fathers of families are drafted for military or war production work.

Stay in Town, Warning To Coast Travelers

Hollywood, Feb. 23.

Crackdown on out of town pleasure driving in Southern California is only the beginning. Now the priorities are cracking down on unnecessary rail and bus travel.

Plenty of weekend excursionists to San Francisco and San Diego are waiting in those towns for travel priorities to get back. Citizens here are advised to stay home unless distant travel is an absolute necessity.

STORY BUYS

Hollywood, Feb. 23.

Metro purchased 'The Last Night,' short story by Storm Jameson in Satevepost.

Producers Releasing Corp. acquired 'The Last Page' and 'His Honor, the Mayor,' by Martin Mooney.

Bertram Mercer sold 'The Fighting Quartermaster' to Monogram.

Principal Pictures purchased 'Sunsets in the East,' by Charles Bickford.

W. R. Burnett sold his novel, 'Never Look Back,' to Warners.

Leo Fromkess bought 'Forgotten Children,' by Jim Tully, for PRC production.

Metro bought 'All Those in Favor,' stage play, to be filmed as 'Here Comes the Band.'

Igor Karnoff sold his war yarn, 'The Cossacks Ride Again,' to PRC.

Monogram acquired screen rights to 'Night Fighters,' by Dixon MacArthur.

PRC purchased 'Waterfront,' by Fred Myton.

Paramount and several other majors are reported bidding for film rights to 'Storm to the South,' novel by Thelma Strabel, who authored 'Reap the Wild Wind.' Doubleday, Doran is publishing in the spring.

TERRIFIC HOLDOVER GROSSES RACE WITH SMASH OPENING FIGURES EVERYWHERE!

Third tremendous week in San Francisco .... Sensational showing at FOUR THEATRES in Los Angeles.... **...[*Chinese, Carthay Circle, Loew's State and Ritz*] .....Hanging-on-the-rafters-business in Washington** **Columbus, Dayton, Buffalo and half a dozen other spots... Ready to do the same in key runs all over the country this week and next ....**

Samuel Goldwyn
presents

BOB HOPE Dorothy **LAMOUR**
in

THEY GOT ME COVERED

Directed by DAVID BUTLER

Screen Play by HARRY KURNITZ

ORIGINAL STORY BY LEONARD Q ROSS AND LEONARD SPIGELGASS

DISTRIBUTED BY
RKO RADIO
PICTURES INC.

MY FAVORITE STORY

Joe Cunningham

Three nuns of a Hollywood convent were left $50 each by a wealthy man. The first nun put her money in the Poor Box. The second nun contributed her $50 to Foreign Missions. The third nun couldn't decide what to do. Walking down Hollywood Blvd., trying to make up her mind, she noticed a rather weatherbeaten guy standing on the corner at Vine, studying a small pamphlet.

The nun hesitated a moment, then, walking up to the shabby stranger, she put the 50 bucks in his hand, saying: 'There, my good man, Godspeed,' and walked away.

The next morning the tattered guy walked up to the convent and asked for the nun who stopped at Hollywood and Vine. After some excitement in the convent the shy nun appeared.

With a broad smile the stranger planted $200 in the nun's hand, saying: 'Thanks, Sister, Godspeed paid seven to one.'

Pat C. Flick

In one of the army camps a company of rookies were taken out on their first long hike—15 miles. After a long and arduous march they finally reached their goal. 'About face!,' commanded the captain. 'Men! We're marching back to camp. Left, right! Left, right!'

Tired, the boys began to grumble among themselves. Hearing this, the captain shouted: 'Company halt! Any of you men who feel you can't make the march back to camp, just take two steps forward.' The entire company stepped forward—all but one little fellow from the Bronx. Pointing to him, the captain said: 'There is a real soldier. Private Goldfarb, I'm proud of you. Out of this entire company you're the only one willing to march back.' The little fellow replied: 'March back? Hell! I can't even take the two steps forward!'

Moss Hart

This was a favorite story of Sam Harris'. Through the years it has become a favorite of mine, because it applies to almost every show and every actor.

In the old days of Cohan & Harris, George M. burst into Sam Harris' office in a rage. It appeared that some actor he had been very good to and kept working through the years had been spreading all kinds of malicious stories about him, and he was frightfully furious. He poured out his story in his fury to Sam, and Sam agreed.

In the final outburst Cohan said: 'Sam, as long as we are partners and as long as we remain in show business, we must never give the actor another job—unless we need him very badly.'

Danny Kaye

In the course of the Libyan campaign the C.O. of a regiment felt that it would be a great help indeed if he could get his hands on Rommel, so he asked for volunteers to go out and capture him. No one spoke up, but a little Jewish soldier who said he would go if they gave him a camel, five days' water rations, and a shortwave sending set. He set forth with many blessings and high hopes, but after six days, with no word, the company gave him up. Suddenly, on the seventh day, a message flashed in code: 'Rommel captured, Rommel captured!'

Excitement ran high, and about three days later they saw a weary little figure trudging towards them. It was our hero. He stumbled into camp, was bathed and fed by eager hands, and finally the General asked: 'Well, where's Rommel?'

Quoth our hero: 'Vat Rommel? Who Rommel?'

'But we got a message from you three days ago. 'Rommel captured, Rommel captured!'

The little man snorted in disgust: 'Rommel captured! I thought there was something wrong with that radio set. I sent a message, 'Camel captured.'

Gracie Fields

This is a story about a Lancashire farm lad and his first parachute jump. Before they took off his officer gave him instructions:

'Remember, now, first you pull the rip-cord on your right shoulder. If the parachute doesn't open, pull the rip-cord on your left shoulder. When you land, you'll find a bicycle hidden at the edge of the woods. Get on it and ride back here. Understand?'

'Aye, sirr.'

So the plane took off and at 10,000 feet Horace jumped. He pulled the rip-cord on his right shoulder and nothing happened. He pulled the rip-cord on his left shoulder. Still nothing happened.

'My goodness,' he said, as the ground rushed up at him, 'I do hope they haven't forgot to leave that bicycle down there.'

Bill Halligan

Jed Traga lived on the outskirts of a small town. One night his wife spoke to him rather sharply. She told him to go out to the shed and get an armful of wood. He got up and walked out of the house. He was gone for 20 years.

Mrs. Traga waited for him patiently. Every night she put a light in the window and every meal his plate and favorite dish was placed in front of his vacant chair. At last, after wandering all over the world, he returned. He walked down the road to his house, somewhat puzzled as to how he would make an entrance. He went out to the shed and got an armful of wood. He walked up the path and knocked on the kitchen door. His wife opened the door, and when she saw him her eyes welled up with tears. For a moment she was so overjoyed she couldn't speak.

Then she said, 'Well, it took you long enough to get that wood.' He walked out again...This time he never came back. (One of Ed Howe's).

Senator Ed Ford

Here's my favorite screwball story:

Ditsy Baumwortle and Screwball Jake had a date to meet at the 28th Street subway station.

Ditsy was there at the appointed time, waited an hour, but there was no sign of Jake.

The next day Ditsy saw Jake and he said, 'Why didn't you meet me at the 28th Street subway station like you said you wuz?'

Jake said, 'Well, you see the train I wuz on didn't stop at 28th street, so I got off twice on 14th street, but you wusn't there.'

Inside Stuff—Pictures

Heresy: Monty Woolley, screen, stage and radio star, in an address at the annual Albany Chamber of Commerce dinner, declared he would trade all the sunshine of California for three hours of the snows in Saratoga Springs, where he has a home. 'There is in my movie contract,' he said, 'a clause, thank God, that provides I shall have transportation between pictures. Recently I had four weeks between pictures and I went to claim my transportation. I had to see one of the really big men who run the movie industry and whose names you seldom see or hear. I explained that I was going back to Saratoga Springs for the interim. He said, 'Why, don't you know it's snowing there.' I told him I knew that, and he said, 'Why, man, you'll have only about a week there. Why waste all that time?' And I told him I would go back if I had only three hours.'

Woolley recently has been commuting between Saratoga and New York for appearances on the Al Jolson radio show over CBS. The bearded actor shared speaking honors at the dinner with Governor Thomas E. Dewey.

Latest graduate of Penn State College to follow two other alumni of that school, Julius and Philip Epstein, into screen-writing ranks is Harry Henderson, whose story, 'Girls Town,' which he wrote with Sam Shaw, has been purchased by Par to be turned into an all-star musical. Its locale is Emporium, Pa., which is overrun by girl defense workers, who outnumber the men nearly five to one.

Shortly after his graduation from Penn State, where he edited the college paper, Henderson joined the staff of the short-lived newspix weekly, Friday. Lately he has been freelancing and 'Girls Town' is his first film sale. Story first appeared in Collier's, which has already signed him and Shaw for four more. Henderson followed the Epsteins at Pennsylvania institution by five years.

The how-do last December over the OWI Film Division's suggestion that the studios submit their scripts for advice on how to avoid filming scenes or dialog which might be considered unfriendly by the United Nations, has had a happy ending. It was learned this week that 200 scripts have been submitted for just such purpose, and the studios acted voluntarily, without any pressure by the OWI.

Par is the only studio not availing itself of the service, but is expected to go along soon, as has 20th-Fox, which also objected to Government script previews.

Difficulty in digging up 100 feet of new, vital government 'morale' material every week for the newsreels is reflected in the report by the reel editors. Instead of getting 100 feet of such government matter weekly from Lowell Mellett, the newsreels lately have been receiving only 150 feet per month.

Mellett's U. S. morale and 'must' matter was promised the newsreels as special dispensation for cutting down their reels to 750 feet per issue. Figured that the 100-per-week rule would add 50 feet each issue per newsreel. It hasn't panned out that way.

Race is on between the Pine-Thomas-Paramount feature, 'Aerial Gunner,' and the Warners production, 'Air Force,' to hit certain key release spots. Both pictures deal largely with aerial gunnery and both have had cooperation of the Department of War in the incorporation of actual battle shots into the footage. Barney Balaban, Paramount prexy, has ordered an extra appropriation of $75,000 for exploitation and advertising on the 'Gunner' film, now in the final stages of editing.

Horse films have moved from the sticks into the boulevard theatres, in the opinion of Republic execs, and are drawing upped budgets on the new production program. Idea is that so many customers have moved from remote districts to big towns for war factory work that they demand their western film fare and are making enough money to pay higher admission prices. Republic is building up its five western series with added talent and production costs.

Hopping from Broadway to Hollywood for screen tests may become a thing of the past under a new system adopted by Mitchell Hamilburg, agent, designed to save transportation and thereby aid in the war effort. Hamilburg has closed a deal with a commercial company in New York to shoot full routines of candidates for studio jobs and send the celluloid instead of the players to Hollywood for inspection. MCA is doing a similar stunt.

Some time ago Jean Hersholt okayed a little tobacconist in California to use his name in connection with a private pipe tobacco labeled 'Country Doctor.' A Philip Morris man heard of it, liked the hookup and took over the product on an equal royalty to both.

An idea of how it has grown is evidenced from Hersholt's check being $1,600 for December's sales and, of course, ditto to the former small dealer who first thought of the idea.

Max Richards, Broadway agent who received his Equity franchise recently, cast all extras for the New York version of 'Stage Door Canteen.' Using bit players from every legit show in town he placed 1,200 extras, many of whom did bit parts in the film. Throughout the month of shooting, running from Jan. 9 to Feb. 10, he handed out 3,500 checks ranging from $10.50 to $25.

Billy de Wolfe's enlistment at Great Lakes Naval Training Station (where he will be assigned to the entertainment department) was a bit of a blow to Paramount, and especially Buddy de Sylva, who thought that the studio had discovered a new personality. DeWolfe came out for only one picture, 'Dixie' (Bing Crosby), and Par wanted him immediately for 'Dr. Wassell' and a termer. DeWolfe entered Great Lakes Feb. 1.

Criticism of British film reviewers on 'The Major and the Minor,' which bemoaned the use of so many eggs in this picture, has tipped Paramount studio and other U. S. producers on unfavorable reaction when foodstuffs are wasted or even seeming wasted in films. British crix were caustic, devoting much of their reviews to the number of egg-breaking sequences, this being understandable.

In addition to making numerous training films to aid the war effort, Hollywood's studio machine shops are now turning out munitions in their spare time. Workmen on the major lots are tooling precision parts for the war machine on sub-contracts from larger manufacturers. Specific nature of the work is a military secret.

Charlie McCarthy and Phillip Dunne, until recently with the Office of Coordinator of Inter-American Affairs, are reported to have received $5,000 from 20th-Fox for their story, 'Mr. Bullfinch Takes a Walk,' based on Prime Minister Churchill of England. Since disassociating from the COIAA McCarthy is back in press relations independently.

B. H. Productions is a new corporate setup between producer Howard Hawks and producer-actor Charles Boyer, with Ella Raines' contract as their sole material asset in talent. She is a 20-year-old U. of Washington starlet whom B. H. is grooming.

Big B'way W'kend

Continued from page 2

the history of the nation are sure to result in sharp boxoffice reaction.

As for Sundays, there is an idea among managers that hits don't regularly play that day, but that opinion seems unqualified, because some standouts are on the Sabbath list. That especially applies to musicals, such as 'Sons o' Fun' and 'Let's Face It.' Former started with a Sunday schedule, the latter having gone on that schedule early this winter. Straight show hits continue to duck Sundays until their engagements are well advanced, and there is no doubt that those shows find fresh audiences, people who cannot come to Broadway any other day.

Equity has long since been convinced that the managers were right when they originally agreed that Sundays would continue shows that ordinarily would disappear without that revenue. Observed that since the war started and Broadway has been jammed every weekend, the number of legit shows would have dropped way down had actors continued their former stubborn stance about not playing Sundays.

Time-and-a-Half Refusal Causes Walkout in Bronx

When the Windsor, Bronx, N. Y., operated by the Brandts, refused to accede to time-and-half for operators on Washington's birthday (22), Morris Kravitz, business manager for Local 306, Moving Picture Machine Operators of N. Y., ordered the men out of the booth at 7:30 p.m., forcing refunds to 650 persons. Theatre has been operating only Fridays, Saturdays, Sundays, but in view of the holiday Monday (22) decided to run an extra day.

Unless the time-and-a-half accrued up to 7:30 p.m. Monday (22) by the three men in the Windsor booth is not paid meanwhile, Local 306 will not permit them to return to their posts this coming Friday (26).

3 Drop Midweek Mats; No Fuel Oil Reason?

Springfield, Mass., Feb. 23.

Although there was no official explanation, lack of oil is believed responsible for the decision of three houses of the Liberty Theatres Corp. to discontinue matinees. Yesterday (22) the Strand, Jefferson and Liberty started the new policy, which calls for matinees only on Saturdays and Sundays and in the case of the Liberty and Jefferson on Wednesdays.

The chain plans no change at the Phillips or Garden. Business has been off partly because of the war boom that is taking women into the plants and partly because of a scarlet fever epidemic that is keeping those under 16 out of the theatres.

C. H. Miller Inherits OWI Newsreel Spot

Washington, Feb. 23.

C. Herbert Miller, ex-Pathe newsreel man, who held down the newsreel tips desk of the Office of War Information, has been moved up to acting chief of the newsreel section of the OWI motion picture bureau. He fills the vacancy left by Harold D. Jacobs who resigned and went to Florida for his health.

Miller's old spot is now occupied by Richard Wilson, former radio flack who was transferred from the research division of the OWI motion picture bureau. The tips desk notifies the newsreel outfits of coming events and arranges for shots the newsreelers need U.S. permission to make—Government officials, army training maneuvers, etc.

Fox Aide Sentenced in Fraud

London, Feb. 5.

Pleading guilty to 12 counts of conspiracy, fraud and forgery covering some $64,000, Robert Donald Alexander, former chief accountant for 20th-Fox Productions, Ltd., received sentence of five years.

'Yankee Doodle'

Continued from page 2

wife, has started suit against Warners, seeking $500,000 damages on the grounds that she was ignored in the story as depicted by 'Yankee.' She was wed to the star for seven years, their daughter Georgette sharing equally with children of his subsequent marriage, in Cohan's residuary estate. Understood that Miss Levey contends that as the picture makes no reference to her it is not an accurate biography, although it is well known in show business that the script was partially fictional. Reported that Warners regard Miss Levey's move as a nuisance action. She is represented by Harry H. Oshrin.

Photographs of Cohan in perhaps the most characteristic pose ever cameraed of him, with a backstage setting, have been sent by his widow to each of the honorary pallbearers, who totaled 101, in attendance at the funeral in St. Patrick's Cathedral last November.

Kin, 28, of Skouras' Executed by Nazis

Word was received in New York yesterday (Tuesday) that Thanos D. Skouras, 28, head of the Skouras Film Co. in Athens, Greece, had been executed in Athens by the Nazis for his activities in behalf of the Greek people.

Skouras was a nephew of Spyros P. Skouras, president of 20th-Fox, Charles Skouras, head of Fox West Coast Theatres and George P. Skouras, president of the Skouras Theatres Corporation, New York. He studied in the U. S. at Amherst College and Yale University, leaving for Greece upon completion of his law studies at Yale.

EXHIBITOR John A. Goodno of

Huntington, West Virginia

Wrote VARIETY (Feb. 17, 1943)

"How Can You Stretch A Hit?

"A good example was Universal's Bill Scully's ad in 'Variety' a few weeks ago concerning

WHEN JOHNNY COMES MARCHING HOME

In which ad he advises exhibitors to screen the picture and get behind it.

"This picture has lots of angles,

SPITALNY'S GIRL BAND

among others which we pushed.

"Lots of folks hear them on the radio so we featured them strong, putting in extra art work, cuts, etc., advertising it as a 'Holiday Special,' played it five days before Christmas and postponed the annual deer hunt in the balcony, went to bed believing there was a Santa Claus after all.

"The Santa Claus in this case was advertising, a kind old gentleman more exhibitors should have faith in."

UNIVERSAL PICTURES

Momand Trial Windup

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witnesses to take the stand. Tony Ryan, 20th-Fox manager, and E. V. Richards, Saenger president, had preceded Hefner to also deny the conversations and statements Momand had attributed to them. Conversational remarks to which Momand had testified and which tended to show conspiracy or intent to do damage to Momand's theatres, were put into evidence in this trial, Momand having failed to offer it in the Shawnee anti-trust case in 1931, which preceded the current Federal district court action.

Recall 'Hijackers' Letter

Hefner testified Momand had never told him the Clinton credit statement was false. He said that he had had no differences with Momand until the latter circulated his 'Paramount Hijackers' letter among other state theatre owners in 1924. Hefner and Tom Bailey, sales manager, went to see Momand after the letter had been called to their attention. They secured an admission from Momand that he was in error, secured permission to wire every state theatre owner that Momand admitted his error, and had bought the product from Paramount.

He then testified to an endless stream of arguments, quarrels and other differences between himself and Momand over the years, some while product was being purchased, but mostly with regard to dating, paying, cancellations, efforts to obtain reductions from the contract prices, etc.

'Momand was the one exhibitor in the territory with whom he had the most trouble all of the time,' Hefner testified. 'He was always unreasonable.' Hefner said Momand was never a satisfactory customer and that they had no worthwhile customer in Shawnee until Griffith came in with a theatre. He also declared Momand invariably played the big pictures five or six months after their release dates when on percentage and thus decreased their value.

The witness also vigorously denied meetings with Tony Ryan and Momand to which the latter had testified, explaining that he and Ryan were bitter enemies and that they never spoke to each other, let alone met each other in restaurants.

'I never remember having made a threat to build or promote an opposition theatre to anyone at any time when they refused to buy Paramount product,' Hefner replied in answer to a question put to him by Edward L. McClennen, defense counsel, who was conducting the examination. Momand lawyers have laid much emphasis on it being a national policy of Paramount in the 1926-31 period to promote opposition theatres when the season's product was unpurchased.

All in all, Hefner categorically denied 39 of the statements of conversations Momand had attributed to him, in many instances denying ever having been at the place in question or even having talked to Momand at all at the times alleged.

Hornbeck Testifies

Adam Hornbeck, Griffith partner at Shawnee, where Griffith first went against Momand, testified that he personally went into Shawnee and selected the town as a good place to open a theatre, but found he couldn't finance an available house and had gone to Griffiths for money on a partnership deal. He now holds a one-fourth interest in the Griffith setup at Shawnee.

Friday morning (19) Cochran began calling a number of Griffith officials to testify. B. J. McKenna, general manager, testified that receipts from all theatres in the Griffith circuit declined during 1930 to the anxiety of Griffith officials when the grosses kept falling as the months went by. He then told of the efforts of the Griffiths from 1930-32 to combat the depression, testifying that they paid three percent more for film in 1932 than they did in 1930 because distributors simply would not admit 'there was such a thing as a depression on.' He then testified that it became so bad the circuit did not have enough cash on hand for several months to pay salaries and film rentals each week, even after cutting all expenses 'to the very bone.' He related how distributors helped them during these periods by taking half of the amount due each week in cash and the other half in interest bearing notes.

Cochran laid Momand's troubles in securing product to his 'undiplomatic' methods of doing business and his 'stubborness' in yielding any point during negotiations for product. Cochran said the records would show that there was not a single season in which Griffiths had licensed, at the beginning of the season, enough pictures to see them through; that they had always had to fill in playdates with purchases near the end of the season.

Malcolm MacKenzie followed Cochran in a brief argument Saturday on behalf of his client, Regal Theatres, Inc., in which he denied any connection with the conspiracy, stating the evidence showed Regal to be in complete control of Joe H. Cooper, and not of Paramount, and asserted the evidence would prove Momand actually made better than $8,000 in the deal whereby he sold the Circle at Oklahoma City to Regal for $30,000 and upon which he claims a loss.

Clipper Crash

Continued from page 1

had been signed for two more films by that company. They were scheduled to start work on these immediately upon their return from the USO tour of offshore bases.

Of those injured, only Yvette (Elsa Harris Silver) is said to be out of danger, although the condition of the others may not be as serious as some reported with the news of the accident claimed that Yvette had been blown clear of the plane, her clothes torn to shreds, but she was still clutching a lipstick when hauled from the water.

Both Yvette and Miss Froman are among the topflight singers of popular songs. Yvette was characterized by her French accent, though a Brooklyn girl, while Miss Froman has frequently drawn plaudits as one of the few singers now able to project her voice in a theatre without a microphone. Both girls are also known for their attractiveness.

Miss Markoff is a gypsy singer and accordionist and has toured the world as an entertainer. Miss Rognan is an eccentric comedienne.

No Deaths in War I

The deaths of Tamara and Rognan are the first in this war of performers engaged in playing U. S. Army bases. It's also notable that there wasn't a single death of this type in World War I, when American actors were even known to perform right in the front line trenches.

The thought has been expressed by some that the Lisbon crash may be a deterrent for other performers approached to tour offshore bases, but consensus of opinion is that actors, by the very nature of their work, can stare tragedy in the face and carry on. A number of artists questioned by 'Variety' stated, without hesitation, that their plans for going overseas were unchanged. Several, in fact, said they were now more anxious than ever to go across. None expressed the idea of backing out.

Cuehl was 38

Cuehl, 38, came from Cedar Rapids, Ia. He was engaged in exporting business in Far East when the Japs started their attack on the Dutch East Indies. Elizabeth Wayne, Mutual's Batavian correspondent, cabled the network that she was leaving and recommended that Cuehl be given her assignment. Cuehl later got to Australia and continued from there his broadcasting for Mutual. Before his tieup with Mutual, he had neither newspaper nor radio experience.

His assignment to the European war theatre was at his own request. On his return from Australia, Cuehl expressed the wish for more activity than he found Down Under.

Agents Fight Cut

Continued from page 2

agents and SWG members are to be modified in accordance with the basic agreement.

5—Copies of all agents' contracts must be filed with the Guild.

6—Before signing with an agent, the writer may demand a list of the agent's other writer clients.

7—When a writer is unemployed, the agent must mail him a statement showing the agent's activities on behalf of the writer.

8—The agent must confer with the writer within 48 hours after a written request.

9—Only persons specifically designated to handle the writer shall be permitted to represent the writer.

10—When an agent is barred from a studio, he shall be allowed to provide a substitute satisfactory to the writer; if he fails to do this within a reasonable length of time, the writer may terminate his agreement.

11—Within reasonable limitations, agents may not have any interest in any motion picture company.

12—If the writer is unemployed for two months he may terminate his agent's agreement.

13—The maximum aggregate commissions are 10% even where more than one agent is employed.

13—Provisions are to be made for discipline, fines, arbitration and other formal clauses.

The writers claim that if they are required to continue the 10% payment of their earnings, the agents will be receiving almost as much as they do after tax deductions and by the salary limitations law. The agents counter that they are subject to the same expenses as the writer and actors, and they have already been hard hit by the loss of clients to military service.

Horace Goldin

Continued from page 2

Goldin. He also produced a book on magic which fully described how the illusion is worked.

A Casus Belli

Horace Goldin cashed in on the 'sawing a woman in half' illusion more than any other magician and laid claim to exclusive rights to the trick, even going so far as to sue every other magician who tried it. It's not on record that Goldin won any of the suits, but he turned the wide publicity to his own financial credit.

Goldin, via a series of ads in 'Variety' in the early 20s, persistently laid claim to his ownership of the illusion, with the ads also stating: 'The sole rights to this effect are controlled by The Sawing a Woman in Half Co., Inc. This company has prosecuted each and every infringement successfully.'

That many magicians took Goldin's claim seriously was exemplified by his successful licensing of the trick to others. At one time there were five magic acts paying him for use of the illusion. They were: The Great Jansen (Dante), Servais Leroy, Joe Dolan, Henry Marcus and Kalma & Co. One of Goldin's ads also stated that the trick was 'also featured by Howard Thurston,' but it was left vague as to whether Thurston was paying Goldin for the rights.

Selbit, an English magician, also claimed ownership of the trick and the controversy between him and Goldin raged for years. Finally, it was reported, he and Selbit got together for an amicable understanding.

Film Biz Bonanza Grows

Continued from page 1

in volume, however, industry circles continue uneasy over the sharp upbeat in production and operating costs. Pointed out by one industry exec that costs are now predicated on current conditions and continuing high level returns. With some $5,000,000 invested by one major in three picture properties scheduled to be placed on the market several months later, increased speculative aspects of production due to rising costs are not being overlooked.

In this connection, producers also noted that should there be an extension of the 48-hour week to Southern alifornia, it would cost the studios an estimated $6,000,000 additionally per year.

Story Costs

While story costs constitute only a small portion of total negative cost, some production departments are scanning high-priced literary material more warily. Metro has the largest story cost of any of the majors—from accounts around 4% of total production costs. 20th-Fox story costs figure around 2½% of total production cost, while Paramount and Warners are also around the same level.

Also being reviewed by some of the majors in connection with high cost of production, is attitude on legit financing. Some of the play department heads of companies backing legiters, are inclined to view film backing as a doubtful advantage in bidding for the film rights to stage material. Contention is that there are chiefly intangible rather than concrete values in backing of plays by picture companies.

Fact that one company has coin in a play appears to stimulate higher bidding in many instances than if the play didn't have Hollywood backing. Impression is that if one picture company thought a vehicle represented sufficient screen value to warrant financing then the others are inclined to show greater interest in buying the screen rights. Despite a few legit successes, some play departments are now inclined to view such backing as a doubtful policy.

Taxes and Stock Prices

In addition to rapidly increasing production and operating costs, high corporation income tax rates, which are taking progressively larger slices out of earnings, are another factor in cautious financial examinations of the picture boom. Most of the major companies are now in strong liquid position, with the accent likely to remain so indefinitely. Despite operating costs and taxes, however, Wall Streeters point out that picture company equities are still selling for much less than earnings would normally warrant but for Government restrictions on speculation.

Washington, meanwhile, is keeping close tab on Wall Street from viewpoint that any increased diversion of public coin from Government bond buying to speculative securities would be considered dangerous. Conjecture in informed circles is that a runaway bull market might well result in shuttering of the stock market, but that the advances so far recorded do not as yet give any cause for alarm in official quarters.

Croft Joins Hays Org.

Alfred Croft, formerly with J. S. Bache & Co., Wall Street brokerage house and identified with other downtown companies, has been added to the staff of the Motion Picture Producers & Distributors Assn., Charles F. Coe announced last week.

He has a roving assignment at the N. Y. office for the present, but may become assistant to Arthur DeBra, head of research bureau, who is acting publicity director for the MPPDA. DeBra took the latter title when Joel Swenson resigned.

THE SHORTEST DISTANCE BETWEEN TWO POINTS IS

Postal Telegraph

CHARGES FOR TELEGRAMS 'PHONED IN APPEAR ON YOUR TELEPHONE BILL.

Executive or Sales Position Wanted

Age 49, Married, 30 years stage attraction, radio and motion picture experience, domestic and foreign. New York City preferred. Name a byword in theatre circles. Former business closed by Government regulation and investment liquidated. Box 938, Variety, 154 W. 46th St., New York City.

New York Theatres

4TH MONTH ON B'WAY
Humphrey BOGART • Ingrid BERGMAN • Paul HENREID
In Warner Bros. Timeliest Hit
"CASABLANCA"
In Person
Swing and Sway with
SAMMY KAYE and His Orch.
with
Don Cummings, Chris Cross & Louie
Special Audience Novelty!
"So You Want to Lead a Band"
Buy War Bonds STRAND B'way & 47th St.

4TH WEEK
'AIR FORCE'
Presented by Warner Bros.
Produced by Hal B. Wallis
A Howard Hawks Production
HOLLYWOOD THEATRE
Continuous • B'way & 51st St.

JACK BENNY PRISCILLA LANE
GREATEST MAN IN THE WOR'D
... ROCHESTER
Plus In Person On Our Stage 'Truth or Consequences' CAROL BRUCE • Others
BUY A WAR BOND at the ROXY 7th Ave. & 50th St. Continuous Perfs.

MICHAEL TODD'S MUSICAL SMASH HITS
ETHEL MERMAN
SOMETHING FOR THE BOYS
Book by HERBERT & DOROTHY FIELDS
with
ALLEN JENKINS
COLE PORTER SONGS
ALVIN, West 52 St. Mats. Wed. & Sat.
"Enormously Funny" —Atkinson, Times
STAR AND GARTER
with
BOBBY CLARK
GYPSY ROSE LEE
PROF LAMBERTI
MUSIC BOX, W. 45 St. Mats. Thurs. & Sat.
Both Productions Staged by HASSARD SHORT

See What Really Happens to
"HITLER'S CHILDREN"
IN PERSON
XAVIER CUGAT AND HIS ORCHESTRA
HENNY YOUNGMAN
PARAMOUNT, Times Square

RADIO CITY MUSIC HALL
(HELD OVER)
"RANDOM HARVEST"
Spectacular Stage Productions

RKO PALACE B'WAY & 47th St.
Starts Tomorrow
GENE TIERNEY
GEORGE MONTGOMERY
"CHINA GIRL"
and
"HI-YA CHUM" RITZ BROS.

LOEW'S STATE Times Sq
LAST TIME WED.
MICKEY ROONEY
"Andy Hardy's Double Life"
In Person
Ed Sullivan
Louis Jordon
The Fied Pipers
plus
Johnny Burke
Starts Thurs. Feb. 25
Noel Coward
"IN WHICH WE SERVE"
On Stage
Latin Quarter Revue
And Big B'way Cast

"Brilliant—A Hit!" Anderson, Journal-Amer.
50c $1 & $1.50 PLUS TAX
Sat. Nights Only 50c. to $2.50 Plus Tax
Sonja Henie & Arthur M. Wirtz present
A MUSICAL ICETRAVAGANZA
STARS ON ICE
CENTER THEATRE Rockefeller Center CO. 5-5474
America's Only Ice Theatre
Evgs. incl. Sun. 8:40—No Monday Perf
Mat. Wed. & Sat. at 2:40—Sun. at 3

Ray MILLAND • Paulette GODDARD
"The Crystal Ball"
with WILLIAM BENDIX
CAPITOL B'way & 51st

Blue 'Tears Down' Sister Network NBC's Claims on Listener Popularity

Even though the networks are sister subsidiaries of RCA, the Blue is taking pot shots at NBC's study on listening habits as compiled in two booklets entitled '412 Cities.' The Blue's research department has equipped Blue salesmen with data seeking to show that NBC's listenership position isn't all that network claims it is. The Blue's research department also questions the validity of the bases for NBC's popularity findings.

The memo tees off with the statement that 'people listen to programs, not stations' and that if Bob Hope, Fibber McGee and Molly and Charlie McCarthy were on the Blue people would be listening most to the Blue Network,' and scouts the NBC claim that its programs are listened to 'most' every quarter hour during the week. The memo declares that a 'recent analysis of Hooper reports showed that Blue ratings exceeded NBC in 14 quarter hours and exceeded CBS in 27 quarter hours.'

Another of the memo's lines of attack is that the total card return which NBC used as the basis for its analysis suggested the probability that the sample is too thin in many places, with the result that a single postcard 'can represent a difference of 5% to 10% and thereby affect the relative standing of a station in its city.' Also that since but 12% of the cards were returned, there's no proof that the 12% is representative of the 88% who did not return their cards.

WRIGLEY PUSHING WMC IN BERNIE'S AIR SPOT

Chicago, Feb. 23.

'Keep the Home Fires Burning,' an all-musical program, sponsored by Wrigley's has replaced the Ben Bernie show over CBS, five times weekly from 4:45 to 5:00 p.m. CWT, emanating from the WBBM studios here.

New show will cooperate with the War Manpower Commission in recruiting more people for war jobs in areas experiencing a shortage of war workers. Ben Bernie is at present in California recuperating from illness. His return to the air is uncertain.

Best Shows of All Move To . . ., Sez Gracie Allen

Hollywood, Feb. 23.

Burns and Allen troupe hops east after tonight's (Tuesday) broadcast for three originations in Big Town. Guests set up for two of the shows are Madeleine Carroll, March 2, and double booking of Jose Iturbi and Deems Taylor the following week. [illegible] prepare Gracie for her concert broadcast in Carnegie Hall March 16, backed up by Paul Whiteman's symphonic crew.

Making the trip with B. & A. are Jimmy Cash, Bill Goodwin, Elvia Allman, Clarence Nash, Willie Burns and writers. Swan soapers will make several camp calls while east.

Servicemen's Families Furnish Program Idea

Detroit, Feb. 23.

Stories behind the service flags families display in their windows provide the new 'Service Stars' program of Ty Tyson, veteran sports announcer here, who goes on the air twice a week via WWJ for the J. L. Hudson Co., department store.

Tyson picks a street at random and heads into the homes of those who signal that they have men in service. If he finds a story he records the interview with father mother or other relative. The programs are broadcast each Wednesday and Friday evening for 15 minutes.

Autry in San Antonio

San Antonio, Feb. 23.

Gene Autry and his regular Sunday afternoon broadcasts aired over the Columbia network will originate here through KTSA for the next several weeks. Autry is on temporary leave from Luke Field, Arizona, where he is assigned to the Air Force.

Autry will do shows at Randolph Field and the San Antonio Aviation Cadet Center on succeeding Sundays. He will be assisted by Doug Romine and Jack Mitchell of the KTSA staff.

Isabel Donald Steering Treasury 'Star Parade'

Isabel Donald, formerly of the legit theatre, has succeeded Shirley Burke as script supervisor for the Treasury Department's recorded 'Star Parade' series. First of the shows she has set will have Mrs. Franklin D. Roosevelt as guest to introduce an adaptation of her own book, 'This Is America,' in which Fredric March will have the lead. Dorothy Lewis has made the adaptation.

Miss Donald has also obtained the adaptation rights to the Noel Coward film, 'In Which We Serve' and the novel, 'Hostages,' for the series. In addition, she has authored two originals, 'Red Army Woman' and 'Grandma Goes to War.'

70 OWI DX Jobs Open in N.Y.; NAB Seeks Candidates

Washington, Feb. 23.

National Association of Broadcasters reports no luck so far in its efforts to find personnel for U. S.-operated short-wave studios in N. Y. At the request of OWI, the NAB has sent an SOS to its member stations to recruit personnel for the 70 jobs in the U. S. stations handling DX programs.

Needed are studio control engineers, recording engineers, transcription engineers, studio supervisors, studio master control supervisors, transmitter engineers, maintenance supervisors, maintenance men, designing and planning engineers and radio draftsmen. The posts are open to both men and women.

From other sources here it was learned there are two reasons why the stations are not anxious to cooperate with OWI. First, when OWI took over programing of international broadcasting stations, it employed a number of technicians, stepping on the toes of many station execs. Second is the general belief that many of the stations are hoarding labor, fearful that the draft will take some of their best mechanical and technical men.

Buffalo.—Clinton Buehlman, who has conducted the 'Musical Clock' over WGR here for a dozen years, switches to WBEN March 1.

Betty Crocker Expounds On Food Rationing

Washington, Feb. 23.

Radio stations across the land this week are telling the story of point rationing of canned goods and other processed foods, over and over again, so that all can understand it. Most impressive of the programs is the federal show, 'Betty Crocker Explains Food Rationing,' which has been running daily since Monday afternoon (15) at 2:45 p.m. over NBC.

Miss Crocker, nationally known food expert, has been interviewing U.S. bigshots on rationing and the needs for it. Among those appearing with her on the program the past week have been Secretary of Agriculture Claude R. Wickard; Milton Eisenhower, Associate Director of OWI and brother of General Dwight W. Eisenhower; OPA Administrator Prentiss M. Brown; and Major General Gregory, U. S. Quartermaster General.

Food Plugs

Seeman Bros., packers of White Rose products, will keep its name before the public by plugging Flavor Bake over WABC, N. Y., in the 9:00-9:15 a.m. news bracket, Mondays, Wednesdays and Fridays. J. D. Tarcher is the agency.

Account executive reports that no plans are being made to advertise any of the company's other food lines, most of which are subject to rationing.

Del Monte, on the other hand, has just renewed its 52-week Mon. to Sat. contract with WNEW, N. Y., and will push a different jarred fruit or vegetable every day. Its campaign will be semi-institutional, for the spiels will be primarily devoted to general problems of food rationing, the grocer, and past Del Monte services.

WRVA Nixes CBS' Liquor Accounts

WRVA, Richmond, won't carry any of the beer or wine accounts that Columbia has added to its schedule. The Virginian affiliate has a rule against liquor accounts and it has declined to make an exception of this policy for the network.

The taboo affects CBS' Ballantine, Pabst and Roma (Schenley) programs.

Kuhl Returns West

Cal Kuhl, staff producer for the J. Walter Thompson agency, returned to the Coast last week, after several weeks stay in New York.

He will handle the Sammy Kaye-Old Gold show when it moves west in April.

Irritant Takes Effect

The triphammer methods which George Washington Hill, American Tobacco Co. prez, adopted to ballyhoo the opening of Lucky Strike's 'Your All-Time Hit Parade' program (CBS), had, according to the Cooperative Analysis, delivered the desired results. The CAB's check of the introductory program (12) gave it a rating of 17.9%, the highest opening count for any network show in the records of this listener-probing organization. 'Information, Please,' which 'All-Time' succeeded, had a closing rating of 16.9.

Consensus of opinion in the trade is that the 17.9 represents the product of a potent exploitation campaign, but that the rating, because of the 'thinness' of the program's basic idea is not likely to hold up.

R&R Asking NBC, CBS to Co-operate With Layoff-Spacing of Rinso Spots

Ruthrauff & Ryan is looking to the NBC and Columbia-managed and operated stations to cooperate with it in a new plan that it has evolved for the scheduling of Rinso's (Lever Bros.) minute announcements. With the support of the two networks' m & o's, the agency sees no reason why the rest of the industry won't be amenable to the plan, even though one station rep shows signs of kicking up a row.

What R. & R. is offering is admitted to be somewhat unorthodox in client-station contractual relations, but times being what they are the agency figures that the stations should go along with the account. The Rinso one-minute recordings are due to go off March 5 and R. & R. is asking the stations that are now carrying this campaign to hold the spots until April 5, when it will resume the blurbs for an additional five weeks. After that there will be a two-week layoff and the subsequent run of the announcements will extend for 15 weeks up to Labor Day.

R. & R. argues that the foregoing arrangement should be satisfactory to stations on the Rinso list, since it is quite common for the same stations to hold open periods for prospective accounts for as long as 30 days. There shouldn't be any objections to the layoffs as long as the stations know that the contracts are being renewed.

Under the Lever Bros. system, each of its various agencies operates as an entity when it comes to carving out spot schedules. One Lever agency does not dovetail its spot requirements with those of another Lever agency. At one time there was talk in this client quarter of issuing master contracts for announcement periods, but the idea, for various reasons, did not materialize.

Rationing Casualty

Because of the curb on its allotment of sugar, Fanny Farmer Candy has cancelled its spot campaign as of this Friday (26).

Account has been using participation programs through the J. Walter Thompson agency.

WLW Only Cincy Station Changing To New O. Time

Cincinnati, Feb. 23.

WLW is the only one of Cincy's five stations adhering to the law enacted by the Ohio legislature which, effective Sunday (21), moved state clocks back an hour, changing from Eastern War Time to Central War Time.

Cincinnati is going along with Cleveland, Akron, Youngstown and Canton in overriding the state order, at least until fall, and sticking to EWT. On the other hand, Columbus, Dayton, Springfield, Middletown and Lima are among the cities complying with the state's CWT change.

James D. Shouse, general manager of Crosley's broadcasting division, explained the reasons for WLW's CWT change in this statement:

'WLW is a 50,000-watt clear channel station. FCC licenses such stations to provide service not only to people living in metropolitan communities, but also to people living in small towns and rural sections who do not have local radio stations to serve them.

'Consequently, WLW expects to arrange its program schedules to conform to the Ohio State law, regardless of action by Cincinnati's council to continue EWT. People of Cincinnati will continue to receive WLW's network programs at the customary time.'

Crosley's WSAI, 5,000 watter, remains on EWT.

For WLW's schedule, the change means that all NBC programs continue in their EWT spots, yet will be designated by the station in CWT periods. WLW's originating programs have been moved to a CWT basis, causing them to be heard an hour later in areas sticking to EWT.

The setup necessitates two sets of clocks in Crosley Square, where WLW and WSAI studios are maintained.

Cleve. Stays EWT

Cleveland, Feb. 23.

Although the state will go back to Eastern time, Cleveland, Akron, Columbus, and several smaller cities have defied the state legislature and will remain on Eastern War Time.

The rebellion will give WHK-WCLE an extra hour on the air, as signing off is at sundown by the clock.

ASKS 10c TAX ON N. Y. RADIO SHOW ADMISSIONS

Albany, Feb. 23.

Assemblyman John V. Downey has introduced a bill imposing a tax of 10c on each person over 14 attending as a spectator radio broadcasts exhibitions in radio stations of theatres, except where the show is held to encourage the sale of United States war bonds and admission is contingent on their purchase.

The bill, which has been referred to the Assembly Taxation Commission, exempts firemen, police and representatives of the press.

CITIES SERVICE RENEWS ON NBC FOR 17TH YR.

Cities Service Concerts renewed its NBC contract last week for the 17th consecutive year, making it the oldest continuous commercially sponsored air show. It's debut was Feb. 27, 1927. Frank Black conducts the orchestra, with Lucille Manners and Ross Graham as soloists.

Foote, Cone & Belding is the agency for Petroleum Advisers, Inc., the holding co.

Elaine Carrington, Ill, Is Temporarily Off Scripting

Elaine Sterne Carrington, author of 'Pepper Young' and 'When a Girl Marries,' is ill at Ft. Lauderdale, Fla., and is not writing either of the serials. 'Pepper' is temporarily being scripted by Dora Folliott, who subbed last summer for Jane Crusinberry on the authorship of 'Mary Marlin.' 'When a Girl Marries' is being written for the time being by Roy Bailey, of the Benton & Bowles production staff. Story outlines, which Mrs. Carrington had for some weeks in advance, are being followed pending her resumption of the assignment, expected soon. It is the first time anyone but she has written either program.

'Pepper' is sponsored by Procter & Gamble, through the Pedlar & Ryan agency. Chick Vincent directs it. 'Marries' is bankrolled by Prudential Insurance, through Benton & Bowles. Theodore Yates directs. Both shows are on NBC.

Tom Revere to Coast

Tom Revere, Bates agency radio director, left Friday for the Coast to look over talent for several new programs the agency is readying for audition.

Plans to stay about three weeks.

Edwards' 'Truth or Consequences' On Tour to Sell $20,000,000 in Bonds

Ralph Edwards will take his 'Truth or Consequences' program on a War Bond tour to the Coast starting March 13 and continuing through the balance of the season, ending June 5. During the course of it he'll play four weeks of theatre dates to cover his expenses, while Procter & Gamble, the sponsor, will pay the line charges involved. Although such things are admittedly almost impossible to estimate in advance, Edwards hopes to sell $20,000,000 in bonds on the tour.

Making the trip with the m.c. will be his production staff, including Herb Moss, the director; Alfred Paschal, stage manager; Phil Davis, writer, and Lily Engel, secretary. Cost of transportation and living expenses for this group, estimated at $14,400, will be just about covered by the four scheduled theatre dates. Besides paying the estimated $7,000-$10,000 line charges, P. & G. will take care of the transportation and living expenses of a Compton agency representative with the program.

Broadcasts, heard Saturday nights over NBC, are scheduled for Albany, March 13; Buffalo, March 20; probably Pittsburgh, March 27; probably Indianapolis, April 3; St. Louis, April 10; Omaha, April 17; Denver, April 24; Spokane, May 1; Seattle, May 8; Portland, Ore., May 15; San Francisco, May 22; Oakland, May 29, and Hollywood, June 5. First theatre engagement, for two weeks, will be at the Roxy, N. Y., starting today (Wednesday) with subsequent ones slated for St. Louis and San Francisco.

Camps, Too

Between some of his broadcasts on tour, and probably after the program goes off the air for the summer, Edwards also intends making some Army camp appearances with the show. He's also been affered some film work on the Coast during the summer. For the first five weeks of the tour he'll return to N. Y. between broadcasts, but after that he'll be on the road full time. Mrs. Edwards will visit her family in Youngstown, O., during the first few weeks of the tour, then meet her husband in Denver and go on to Oakland to be with his parents until his arrival there.

Reason Edwards is so uncertain about the total War Bond sales figure he may set on the trip is that admission to his broadcasts will be by bond purchases, but they may be anything from $25 to $5,000 apiece. However, since he has a regular broadcast and a repeat show each Saturday night, he figures he has a better chance of piling up sales than programs that have only a single airing. The circusy nature of his show, with a premium on visual stuff, is also a favorable angle in drawing a studio audience and thereby increasing War Bond sales, he believes.

MBS IN 'FRIENDLY' STANCE

Metro's Attempt to Buy A 'n' A on CBS, Then Blue, Across the Board, Fails

Purchase by Procter & Gamble of the 7-7:15 p.m. spot across the board on Columbia killed a deal Metro-Goldwyn-Mayer was about to set to continue the 'Amos 'n' Andy' series in that time. Even after losing the desired CBS spot, Metro wanted to sponsor the blackface comics in the identical time over an augmented Blue network spread, but the William Morris office, which handles the team, refused the offer. Metro officials now believe the reason for the refusal may be that Campbell's soup, which just relinquished A. & A. on CBS, has a verbal deal to bankroll them for a weekly evening half-hour series in the fall.

The Metro decision to take over the A. & A. show had been reached by the company's New York office, but had to be approved by the top studio execs on the Coast. Latter reached an agreement to that effect with William S. Paley, CBS president, who was in Hollywood, but in the meantime the 7-7:15 time was sold to P. & G., which will sponsor Carlton Morse's 'I Love a Mystery' series in the spot starting March 22. Metro then asked the Morris office about putting A. & A. on a Blue hookup, with a number of key outlets, such as WGN, Chicago, added. Morris agency nixed the suggestion, so the Donahue & Coe agency, in behalf of the film company, asked Niles Trammell, NBC president, who was also in Hollywood, to go direct to Freeman Gosden and Charles Correll (Amos 'n' Andy) with the Blue network proposition.

Metro's idea was that most of the A. & A. audience might be retained if the series could be spotted in the same time on another network, particularly if the show could be thereby kept on the air without a break. The film company now sponsors the Stoopnagle show, 'The Lion's Roar,' 7-7:05 p.m., on the Blue, and could merely have bought the additional 10 minutes, now open, to fill out the required 15-minute stanza.

After talking to Gosden and Correll, Trammell reported back to Donahue & Coe that the blackface pair were agreeable to the Metro offer of a Blue network spread. However, the Morris office subsequently re-entered the picture with word that A. & A. definitely nixed the proposition.

CBS-Lever Check 'Army' Audience

CBS and Lever Bros. have had a special check made on the listening quota of the 'This Is The Army' tab in Monday night's (22) Lux period. The network and account are sharing the costs of the special survey.

The count is expected to be in the hands of CBS and Lever by this afternoon (Wednesday).

THOMAS-WESTINGHOUSE MOVES TO COAST MAR. 7

The John Charles Thomas-Westinghouse show (Sunday, NBC) will originate from Hollywood starting March 7. Victor Young's orchestra and Ken Darby's chorus will take over the like assignments now held by Mark Warnow and Lyn Murray, respectively. Thomas has his home in California.

Making the trip from New York with Thomas this Monday (1) will be Hubbell Thomas, Jr., assistant chief of Young & Rubicam's radio department, and Clarence Olmstead, director of the Westinghouse program. Robinson will remain on the Coast a couple weeks, engaging a writer for the Thomas show and looking around for talent available as summer replacements.

Kansas City.—Dave Brown, continuity editor at KCMO here more than two years, now is handling publicity and public relations.

Tootsie Vice 'Dick Tracy' For 'Capt. Marvel' on Blue

Tootsie Roll has discarded the idea of using 'Captain Marvel' for the 5:45-6 p.m. strip it has bought on the Blue Network and will probably replace it with 'Dick Tracy.' Account was loath to get in the middle of litigation now pending between the 'Captain Marvel' syndicate and the copyright owners of 'Superman.'

Duane Jones is the agency on the Tootsie account.

Y&R SETTING UP SUMMER SUBS

Young & Rubicam agency has begun to make its plans for summer replacement shows on the network. There will be substitutes for every program that customarily takes a warm-weather layoff. All the other Y & R stanzas will remain as they are through the summer.

The shows slated to give way to pinchhitters are Jack Benny, Burns and Allen, Eddie Cantor, Kate Smith, 'Aldrich Family' and Tommy Riggs.

Reber Denies Any Beefs From McKee-Albright On Lahr-Daley Routine

John U. Reber, J. Walter Thompson v.p. in charge of radio, yesterday (Tuesday) denied the report that the McKee-Albright agency had protested to National Dairy Products Corp. over what the latter considered some format lifting. McKee-Albright, according to the report, had objected to Thompson engaging Bert Lahr and Cass Daley for the Kraft Music Hall to do a routine similar to one that Joan Davis has been doing for a long time on the Sealtest-Rudy Vallee stanza. Sealtest follows Kraft on NBC's Thursday night schedule.

Reber said that Lahr and Miss Daley had been booked with the Bing Crosby session for several broadcasts, as is customary for that show, and that the linking of the twosome had not been intended as a permanent proposition. Reports in the trade have had it that there's been bad blood between the two shows since Sealtest passed Kraft in rating. Dick Mack, who produces the Sealtest stanza, was formerly with Thompson.

John Taylor Quits P&R For Red Cross Assignment

John Taylor, script supervisor of the Pedlar & Ryan agency, has resigned effective March 3 to take an overseas assignment for the Red Cross. Mary Louise Anglin, script editor of the Souvaine production office and formerly with the Compton agency, succeeds him.

An ambulance driver with the French Army and then the AEF in the last war, Taylor made 10 unsuccessful efforts to get an assignment with the Army, Navy and Marines before taking the Red Cross post. He'll be stationed in Washington for a time before being sent abroad.

Esty Agency Still Mum On Don Ameche Deal

The William Esty agency is still mum as to when it will announce the consummation of a contract with Don Ameche for Camel's Friday night spot on CBS. In the event of a deal, the program will originate from Hollywood.

The contracts with the talent on the show as it now stands don't expire until April.

FIRST MOVE WILL BE RETURN TO NAB

Chicago, Feb. 23.

Regardless of how the U. S. supreme court decides on the question of the Federal Communications Commission's right to regulate network broadcasting, Mutual will in the near future become a member of the National Association of Broadcasters. The move will mark the end of two years' hostilities with the trade body.

The peace gesture is also in line with the plan of the new Mutual regime to patch up all past differences with other factions of the industry and to give realistic attestment to Mutual's new slogan, 'the friendly network.' From now on it's to be one for all and all for one, excepting, of course, when engaged with another network in competition for an account.

Mutual's leading stockholder-affiliates resigned from the NAB in 1941, when the trade association officially sided with NBC and CBS in the latter networks' opposition to the FCC's order regulating network broadcasting. The acrimony between the MBS affiliates and the NAB became aggravated when, on the eve of the St. Louis convention (May, 1941), Mutual voted to break away from the rest of the industry on the music licensing issue and signature a contract with ASCAP.

The MBS walkouts in 1941 were WOR, New York; WGN, Chicago; the Don Lee Network; KWK, St. Louis; WFBL, Baltimore, and WGRC, Louisville. It is understood that when Mutual joins the NAB the first three of these will realign themselves in the association's membership ranks.

It was at the Cleveland convention in May, 1942, that the networks became eligible as such for membership in the NAB. CBS was first to join, and NBC followed shortly afterwards. While the three stations it owns—WJZ, N. Y.; WENR, Chicago, and KGO, San Francisco—pay dues to the association, the Blue Network itself is not a member.

AFRA ASKS 19% COMM'L HIKE

Raise of 19% in the pay scales under the commercial network production code is asked by the American Federation of Radio Artists in notices sent yesterday (Tuesday) to the ad agencies. Boost is sought on the ground that the scale of living has increased that amount.

Clause in the existing code permits the union to seek a wage scale adjustment if the cost of living rises. The agencies have five days to reply to the AFRA bid. They may okay the boost, turn it down, or ask to negotiate. In case of a turn-down, or if negotiations fail to result in an agreement, the issue must be arbitrated.

The AFRA network sustaining code was recently revised to provide a 10% pay increase. AFRA's explanation of the higher request for the commercial code is that the cost of living has increased that much further in the meantime.

DOT THOMPSON BACK ON BLUE FOR TRIMOUNT

Trimount Clothes is returning Dorothy Thompson to the Blue Network March 28. Obligation is for 13 weeks.

It will be the Sunday 9:45-10 p.m. period again.

Goodrich Picks News

Goodrich Tire has taken over the daily (Monday through Friday) 6:55 to 7 p.m. segment on CBS for a news summary.

B.B.D. & O. is the agency.

MBS, Blue Contesting for Axton-Fisher Cig Acct., Which Asks Cuffo Warmup

Miller McClintock, Mutual's president, was in Louisville yesterday (Tuesday) contesting with salesmen from the Blue Network over some business that Axton-Fisher was ready to hand out in behalf of its new cig, Fleetwood Imperial, providing the time concessions were right. Carl Robbins, head of the tobacco company, had advanced the argument that he was entitled to a certain amount of free time for the warming up of any show that he might elect to put on either one of the networks.

The program that seems to have interested Robbins is a newly conceived idea of Al Pearce's. The new series that Pearce has offered is tagged 'Eb and Zeb.' It deals with a couple of rustics recently inducted in the service. Robbins is said to have set a tentative deal for Pearce through the latter's agents, the Fanchon & Marco office.

The Blue had originally tried to sell Robbins on the idea of sponsoring Amos 'n' Andy in the 7-7:15 p.m. period Monday through Friday, but the blackface team declined to do a daily strip for another account once it was through with Campbell's Soup.

Thompson Agcy. Plans Whodunit for Williams Co.

The J. Walter Thompson agency is toying around with a mystery program that it figures on recommending to the J. B. Williams Co.

The account has the 'True or False' show currently on the Blue Network.

GOODYEAR TIRE IN NBC ½-HR.

Goodyear Tire & Rubber will sponsor a variety series with Raymond Paige and a youth orchestra, a girl vocalist and a dramatic spot Tuesday nights 7:30-8 (with a 12:30 repeat) starting in about 30 days to six weeks on WEAF-NBC. Alan Ward will produce for the Kudner agency. Ranald MacDougall wrote the audition script.

Some of the stations, including WEAF, New York, which now has the Schaefer 'Revue' at that hour, have to clear time for the Goodyear series. Another reason for the delay in starting is that Paige must round up his juve musicians, some of whom are now playing with the Philadelphia Orchestra, on the road with the legit 'Porgy and Bess,' and others on the Coast. Paige originally organized the group more than a year ago.

Sam, the Bargain Man, Gives Detroit Symphony 7-Wk. Radio Renewal

Detroit, Feb. 23.

Sam, the Bargain Man, who picked up the Detroit Symphony Orchestra when the local Gold Coast citizens abandoned it to the dogs of war, has given the long-haired ensemble added lease on life. Sam's Cut Rate, Inc., has renewed its sponsorship of the symphony's Sunday afternoon broadcasts for an additional seven weeks, which will make a total of 28 for the season, well up with the average when the town's leading citizens were backing the symphony.

The extension was made to assure holding the orchestra together without the usual support, and because the program had received plaudits from Government officials for its support of War Bond sales.

No effort is made to sell merchandise on the show, the only sales talk being for the bonds, with a Washington official usually piped in for the speech. The program continues to hit the air over WWJ at 6 p.m. on Sunday, with Russell McLauchlin, music and drama critic of the Detroit News, the commentator.

The store, which has had a phenomenal growth from a small bargain store to second in volume sales in Detroit, has received plenty of public goodwill for keeping the symphony together.

Colonna, Vera Vague As Team on Camel Caravan

Jerry Colonna and Vera Vague (Barbara Jo Allen), of the Bob Hope program, will be teamed for the first time as a regular comedy act Friday night (26) on the Camel 'Caravan' via CBS. Jimmy Durante and probably Rudy Vallee and Joan Davis will guest the following week, March 5. The spot will be piped from the Coast both weeks.

Eddie Green is booked for the March 12 date on 'Caravan,' to do a travesty of Macbeth, by John Tucker Battle, in his 'Heroes' series. The program is directed by Phil Cohan for the Esty agency.

Philadelphia—John Scanlon, formerly of WTRY, Troy, N. Y., has been added to the KYW announcing staff.

Stauffer New OWI Radio Head

Don Stauffer, v.p. in charge of radio for the Ruthrauff & Ryan agency, has been drafted by Paul McNutt, chief of the War Manpower Commission, and Elmer Davis, head of the Office of War Information, for the radio directorship of the OWI formerly held by W. H. Lewis. Stauffer was mandatorily tagged for the job after it had been considered and turned down by several agency and broadcasting company executives. Lewis had been promoted to deputy director to Davis.

Stauffer makes the second radio exec that R. & R. has lost to the OWI within the past two months. Pete Barnum, who had headed R. & R. production, took over the deputy directorship of the OWI's radio division in New York.

Stauffer's exit will be treated as a leave of absence and R. & R. has no intentions of filling his spot. Instead, Stauffer's duties will be apportioned among the executive staff. Under the latest R. & R. setup, Bill Tuttle and Lee Cooley share the supervision over the agency's program production.

CHI AFRA NULLIFIES NBC GABBERS' PACT

Chicago, Feb. 23.

Both the Board of Directors of the local American Federation of Radio Artists and the National Board in New York upheld the local membership's action last week in condemning the recent pact made among NBC announcers here. Agreement called for the taking over of any commercials done by a member who entered the armed forces and the splitting of fees with him by present announcer. Issue is now dead, contract having been declared null and void by AFRA officials.

Ray Jones, local secretary, has been informed by his draft board that he will be called for service probably the first week of March. In his absence Hy Faine, field man, will assume Jones' responsibilities here. Faine was recently selected by the Chicago local to succeed Jones, while the latter is in service, and will take over about the third week in March.

Bali Beached

Bali Brassiere Co., readying a spot series on WOR, New York, is having trouble meeting the station's copy restrictions and yet inject the desired sexy references into the blurbs.

Contract is being held up pending solution of the problem.

Radioites Now With Air Force Airing Four Programs Out of Miami

Miami Beach, Feb. 23.

A handful of former radio writers, producers and performers, now with the radio department of the Miami Beach Air Base Command, Special Services Section, have pooled their combined talents to come up with two weekly shows, one daily stint, plus a dramatic bi-monthly half-hour skedded for immediate release. These soldiers, familiar figures in N. Y. radio row, are Staff Sgt. Draper Lewis, Corporal Morgan Farley, and Private Bruce Wendell.

The oldest of their programs is the variety production, 'Contact,' Wednesdays 8:30 to 9 p.m., which has, to date, rolled up 39 broadcasts over WKAT, Miami Beach. With guest stars, which have included Al Jolson, Constance Bennett, Mary Carlisle, and Binnie Barnes, 'Contact' serves the double function of entertaining soldiers attending broadcasts as well as those catching it over the air. Staff Sgt. Lewis doubles as program director and contributor to 'Contact.' In civilian life he was a staff writer for CBS, handling 'Matinee at Meadowbrook.'

Lewis also writes and directs 'Strictly G. I.', preemed two weeks ago over NBC's Miami outlet, WIOD. Its Tuesday 9 to 9:25 p.m. bracket features a 15-piece band, guest vocalists and m.c. Private Bruce Wendell, who also does the announcing stint on 'Contact.' In his civvy days Wendell did platter-chatter for WNEW, WHN and WOV, N.Y.

'Reveille in Rhythm,' beamed by CBS' Miami affiliate, WQAM, Monday through Saturday (6:45 to 7:15 a.m.) is announced and directed by Wendell. Pop discs, time signals and general servicemen information are featured.

Corporal Morgan Farley, whose pre-army days were spent in legit as well as radio, has skedded a dramatic series, 'Army Air Force Workshop.' The broadcasts will be on a semi-monthly basis, starting Sunday, Feb. 28 (10 to 10:30 p.m.) over WKAT.

Two other members of the radio section formerly seen in N.Y. are Pvts. Stephen Price and Fred Hunter. Price was associated with WQXR, WOR and WAAT as producer, writer and m.c. Hunter scripted the Rudy Vallee show and appeared on 'Against the Storm' and other programs.

RWG War Anthology Narrows Down to 39 Scripts for Final Choice

Selection of scripts to be included in the Radio Writers Guild anthology of radio shows devoted to the war has been narrowed down to 39 which have been turned over to the two-man committee for final choice. Robert J. Landry, CBS director of program writing, and Clifton Fadiman, m.c. of 'Information, Please,' and book-reviewer of the New Yorker mag, comprise the committee to name the winning scripts.

More than 400 scripts were submitted to the RWG committee making the preliminary selections. It included Richard McDonagh, chairman, and Katharine Seymour, Addy Richton, Neal Hopkins, Erik Barnouw, Bora Stirling, Milton Krentz, Robert Newman and Peter Lyon, with Phil Cohan, John Macdonell and Jack Johnstone as representatives of the Radio Directors Guild. Every script of the remaining 39 was read and approved by every member of the preliminary committee. Entries were not limited to RWG members, but were open to anyone.

Date of publication of the anthology and identity of the publisher have not been determined.

Alexander McQueen Back With Cereal Sponsor

Chicago, Feb. 23.

Alexander McQueen, whose 'Nothing But the Truth' show has been heard over the networks and local stations in the past, returns to the air over WBBM March 1. Program will air Mondays, Wednesdays and Fridays, 8:45 a.m. to 9 a.m. CWT.

Contract went through the H. W. Kastor Advertising Company and is being sponsored by Campbell Cereal Co., Minneapolis, for Malt-O-Meal.

Calling All Corns

Blue Jay Cornplasters (Bauer & Black) will start a test of recorded spot announcements March 15 on afternoon and evening schedules.

Ruthrauff & Ryan is the agency.

2 Ex-Comptonites Ready Program for Bakery

Patricia O'Connor and Florence Sperl, formerly of the Compton agency radio department, have formed a writer-director combination to produce a recorded serial for Quality Bakers audition. Show, dealing with the subject of nutrition, is intended for airing over WOR, New York. Cast includes Bill Adams, Jackie Kelk, Karl Swenson and Irene Hubbard, with John Sebastian providing harmonica accompaniment.

Miss O'Connor was a copy writer with Compton, while Miss Sperl was casting director and handled commercials.

Radio All-Clear OK in Philly, But N. G. in Camden

Philadelphia, Feb. 23.

Flashing the all-clear via radio worked like a charm during Philly's air-raid alert Wednesday (18)—but two days later the same system provided nothing but headaches to this city's sister community, Camden, N. J.

The State Defense Council instructed all householders to keep tuned to WCAU (Philly) for the all-clear signal. But if dawn hadn't broken, Camden and the surrounding area would still be blacked out. For the council had confused WCAU with WCAM (Camden).

And the payoff is this. Even had the householders tuned to WCAM, they wouldn't have heard the all-clear. The Camden station is only on part-time and doesn't function at night. And WCAU hadn't even heard that it was supposed to broadcast the all-clear.

In Philly every station announced the all-clear as soon as word was flashed from the main control center. The system will be continued, with wardens keeping radio sets tuned at post headquarters. One is on duty there. As soon as the clear signal is given he blows his whistle. Other wardens pass the whistle along chain-fashion, thus letting all householders know the alert is over.

'VIC AND SADE' HAS ITS CASTING TROUBLES

'Vic and Sade,' the Procter & Gamble serial on NBC and CBS, is having increasingly hectic casting troubles. Climax came a few days ago, when author Paul Rhymer had to write a one-character script on only a couple of hours' notice. Number of supplementary characters are currently being tried to forestall repetition of such a situation and to expand the story generally.

Rhymer's problems started several months ago, when Billy Idelsen, who plays the juvenile Rush in the show, joined the Coast Guard. That left only three characters in the story, including Vic, played by Art Van Harvey; Sade, played by Bernardine Flynn, and Uncle Fletcher, played by Clarence Hartzell. As the program had never had more than four characters, and much of the time only three, that was not an insurmountable difficulty for Rhymer. But a few weeks ago Van Harvey became ill, leaving only Miss Flynn and Hartzell, as Sade and Uncle Fletcher, to carry on the story.

Then some days ago, because of a temporary railway tieup in Chicago, Hartzell was unable to get to the studio. He managed to get word to Rhymer, who immediately turned out a script in which Sade was the only character, but various others were present by proxy, via telephone calls and so on. Two new characters have been added to the serial since then, Dottie Brainfeeble, played by Ruth Perrott, and Leland Richards, played by Dick Toerne.

'Vic and Sade' is directed by Homer Heck, with Ted Bell supervising for the Compton agency.

Premieres

(Feb. 24-March 7)

Feb. 26

'The Ghost Shift,' documentary-dramatic series about safety; 6:10-6:15 p.m. Fridays; WAB'-CBS; Liberty mag; Warwick & Legler agency.

Feb. 27

'The Day of Reckoning,' dramatic, with stage and screen stars, with scripts by name authors including Moss Hart, Howard Lindsay and Russel Crouse, Paul Green, and music by Dr. Frank Black; 7-7:30 p.m. Saturdays; WEAF-NBC; sustaining, in cooperation with Council for Democracy.

March 1

Alec Templeton, music; 10:30-10:45 p.m., Mondays, Wednesdays, Fridays; WJZ-Blue, Schenley Import Corp. (Dunbonnet wine); Weintraub agency.

Frank Crumit-Julia Sanderson, songs and patter, 3-3:15 p.m.; WABC-CBS; Southern Cotton Oil (Wesson oil and Snowdrift); Kenyon & Eckardt agency.

March 3

Milton Berle, variety; 9:30-10 p.m., Wednesdays; WABC-CBS; Campbell soup; Wheelock agency.

March 7

John Stanley, news comment; 10:30-10:45 p.m., Sundays, WOR-Mutual; Douglas shoe; Harold Cabot agency.

'The Man Behind the Gun,' dramatic-documentary, written by Randald MacDougall, directed by William N. Robson; moves to new time, 10:30-11 p.m., Sundays; WABC-CBS; sponsorship assumed by Elgin watch; Thompson agency.

FCC PROBE NOT DUE TO START UNTIL APRIL

Washington, Feb. 23.

The Cox Committee investigation of FCC, originally scheduled to get under way early in March, will probably not begin its hearings until April, according to Eugene Gary, newly appointed counsel for the committee. Meanwhile Gary, member of the Wall St. law firm of Gary, Desvernine & Gary, is starting to lay the groundwork this week, giving himself more than a month to prepare before the hearings begin.

His appointment was announced Friday (19) by Congressman Cox, who explained that Gary is 'a friend of Jim Farley.' Cox did not say whether Farley had recommended Gary for the post. Naming of the New Yorker followed by one day the action of the House in granting the FCC probers a $60,000 appropriation.

Life was also breathed into the special House committee to investigate Government agencies to determine whether they exceed the authority given by Congress. Membership of the body, also expected to train its sights early and often on FCC, was announced with Representative Howard W. Smith, Virginia Democrat, as chairman.

Meanwhile the Communications Commission, bouncing uncomfortably from crisis to crisis, passed successfully through another last week when the House rejected a motion to kill its appropriation for the coming year. This would have sounded the death knell of FCC.

FCC was bitterly denounced on the floor by Congressman Cox, in a sort of pre-investigation work-out. However, Speaker Sam Rayburn, father of the FCC law, sprang to the Commission's defense.

"I do not appeal to your prejudice, gentlemen, nor to your passion," he said. 'I do want to appeal to your reason. A great war is in progress. Propaganda fills the the air waves. And there is only one agency that has any control over the air of the United States. Do you, by your vote, want at this time to strike down that agency?'

When the vote was taken, Cox failed to vote at all.

BOOZE PLUGS OKAY

Hartford, Feb. 23.

Bill nixing the advertising of liquors by Conn. radio stations has been turned down by the judiciary committee of the legislature.

Similar bill was nixed by the legislature two years ago.

Fems. Besiege N. Y.'s Radio Row, But Find Only Routine Jobs Open

Spurred by talk of manpower shortages, women, young and old, are besieging executives and personnel officers up and down N. Y.'s radio row for jobs. Checkup reveals, however, that jobs, save for page, clerical and mailing room openings, are few and far between.

It is just as difficult as ever for a woman to crash the announcing, sales, production, technical, and executive ranks of the N. Y. broadcasting offices. While the drain of manpower into the armed services, government agencies and war work has been heavy, what openings do occur are being filled by experienced men over 38, the draft age limit.

CBS reports that its page, mailing room and clerical staffs have been almost entirely replaced by girls, but, in all other departments sounded, only program has taken on three women for jobs formerly held by men. Script and continuity have always had a fair share of women, as did publicity, so there is nothing new there. Sales and technical departments, bulwarks of male supremacy, are still closed to the weaker sex.

NBC, the Blue network and Mutual report similar developments, nor is the smaller station situation much more encouraging for the ladies. Although hit hard in the announcing and technical departments, only one station has experimented with a woman announcer, and she will soon be retired to other fields. Except for a few women commentators, the public doesn't favor the female voice in announcing chores, so, when shortages do occur, the indies recruit out-of-towners if the local male spielers fail to satisfy.

Anticipating a technical shortage, both WMCA and WOV have started classes in this field for their women clerical employees. The American Communications Assn. has no objections to the plan, so long as the girls are properly trained, join the union, and are paid scale minimums. Thus far the only station to employ a woman technician is WLIB, Brooklyn. The assistant manager of a local station expressed the view that he would hire radio repairmen and 'hams,' rather than take a chance with academically trained but inexperienced help. On the other hand, he added that if the continuity department should be hit he would hire women, not men.

This entire radio manpower picture can be changed overnight, if Congress approves the draft of married men with children, and local boards ignore the essential status of the broadcasting industry.

School for Novices in Cleve.

Cleveland, Feb. 23.

Faced with a shortage of announcers, WHK-WCLE is inaugurating a short-term cuffo school for prospective radio announcers. Course will be under direction of Carl Mark, studio manager. Applications from men and women are being invited.

Successful completion of the course does not mean employment with the studio. However, students will be offered an opportunity for such openings as may arise.

WGAR, also alarmed over manpower shortage, has auditioned women for announcing jobs, but as yet has not hired any.

Crawford Buys Lewis Package on WPEN, Philly

Philadelphia, Feb. 23.

WPEN last week sold a daily 40-minute news package to Crawford Clothes, setting the deal for 16 weeks with optional renewals. Crawford's will air five five-minute newscasts, plus a 15-minute commentary by Fulton Lewis, Jr., Mutual's newscaster.

Lewis' show will be an electrical transcription taken from Mutual's lines, as the MBS outlet here, WIP, does not carry Lewis' network show. The Washington correspondent's broadcasts have been carried on a sustaining basis by WPEN for the past five weeks.

NAB Group Mulls Convention Date, WMC Regulations

Washington, Feb. 23.

Neville Miller, president of the National Association of Broadcasters, last week disclosed that the question of whether an association convention is to be held this year will be determined at the meeting of the NAB's executive committee in New York this Thursday (25). If the committee does decide on a convention, he added, it will take place either in the latter part of April or early May.

The committee meeting had been primarily called to discuss the wage and hour problems created by the Presidential order extending the basic working week to 48 hours.

Manpower Instructions

The National Association of Broadcasters was instructed by its Wages and Hours and Labor Executive Committees, meeting here today in all-day sessions at the Mayflower hotel, to survey the effect of the 48-hour week on radio stations located in the 32 regional areas placed on that basis by the U. S. Govt., and to take up with the War Manpower Commission the possibility of exempting those classifications where the 48-hour week will not release any manpower.

During the wages and hours discussion, Edward Hollander, of the WMC's planning committee, told the NAB members that radio falls into the same category as newspapers. Radio work hours cannot be tailored like factory hours. Individual problems will be considered as they come along, said Hollander.

There was also discussion, but no action taken on the following problems: American Federation of Musician president James C. Petrillo and the phonograph record ban; current labor legislation before Congress; and the Wage and Salary Stabilization Law.

Members of the Labor Executive Committee session present were: Ralph Brunton of KJBS, S. F., chairman of the committee; John Elmer of WCBM, Baltimore; Henry Johnston, of WSGN, Birmingham, and Frank White of CBS, N. Y. Present for the Wages and Hours Committee were Chairman C. T. Lucy of WRVA, Richmond, and Quincy Brackett, of WSPR, Springfield, Mass.

Huntley and Sellinger Scripting 'Ma Perkins'

Leston Huntley and Henry Sellinger, as collaborators, will take over scripting of 'Ma Perkins,' Procter & Gamble serial on NBC with the April 12 broadcast. They will succeed Orin Tovrov, who is slated to enter the Navy in mid-April, after scripting the program through April 9. 'Ma Perkins' originates in Chicago and is handled by Blackett-Sample-Hummert. It's owned by P. & G.

Huntley formerly wrote 'This Small Town' and, for a time, 'Kitty Keene,' both for P. & G.

'GANGBUSTER' SCRIPTER SUES LORD FOR $32,000

Isaac McAnnally filed suit Friday (19) in the N. Y. Federal court for $32,000 damages against Phillips H. Lord, producer of 'Gangbusters' and 'Counter Spy,' charging breach of contract. McAnnally said that in 1935 he and Lord signed a contract in which he was to supply story line and material for 'Nation Wide Clues,' to be broadcast as 'Gangbusters,' and in return was to receive $125 a week. McAnnally further averred that early last year Lord hired him to work up a story line and material for 'Counter Spy,' for an additional $75 a week.

McAnnally charges that in Sept., 1942, Lord refused to accept any more material and stopped paying him the two salaries agreed upon. The plaintiff estimates that 'Gangbusters' will run for at least five more years, and 'Counter Spy' is good for the duration. He claims damages of $25,000 for 'Gangbusters' and $7,000 for 'Counter Spy.'

F. C. C. TO SURVEY LINGUALS

SEARCHING OUT AXIS PROPAGANDA

Washington, Feb. 23.

The Federal Communications Commission is readying the new survey of more than 160 stations with foreign language programs to determine how the stations are handling the foreign language field in wartime, 'Variety' learned today. The FCC wants to know whether adequate precautions are taken to prevent anyone speaking in a foreign language from inserting pro-Axis propaganda.

An interview questionnaire, prepared by the Foreign Language Section of the FCC, was approved by the Bureau of Budget today. A recent act of Congress has made mandatory the submission to the Bureau of Budget of any questionnaire designed to be sent to 10 or more people. The FCC's form seeks the following information from the station airing foreign language programs: 1—The sponsors of the programs; 2—the names of all personnel on the foreign language broadcasts, i.e., announcers, actors, newscasters, program directors, script writers and even the name of the broker or salesman who brings in the account; 3—the precautions taken to see that the performers actually follow the prepared and approved script, and that no ad-libbing is permitted, (the prepared programs with its translation is filed to normally check this); 4—has the station a monitor? Is he reliable?

Questionnaires in 2-3 Weeks

The FCC plans to send out these questionnaires and field men to make this survey within the next two weeks or three. The field men will supplement the questionnaire with personal interviews of station staffs. A spokesman for the Commission says that there are approximately 37,000,000 first-generation immigrants or children who comprise a foreign language audience. Actually the figure is much smaller, but in wartime the potential assumes a great significance.

Because of this potential audience, and because the FCC feel that the foreign language broadcasts are the only means of reaching millions of illiterate, foreign-born inhabitants, this check is being made. It is proceeding on the premise that in wartime these foreign language programs can become the strongest single factor except for the public school system in integrating minorities. There is another angle involved. While it is true that the programs can excel as morale-builders, the FCC points out that unsupervised foreign language broadcasts can provide a wedge for Axis propaganda. As an example it cites the current investigation of WCOP, Boston, which hired an announcer whose sympathies were said to have been pro-fascist prior to Pearl Harbor. Although the scripts and programs are check, a fascistic-inclined announcer can ad-lib anti-Democratic lines.

Other reasons advanced for foreign language station supervision are: 1—the Government hasn't the same check over them as in the case of the English speaking stations; 2—the foreign language station and the U. S. agencies are not in close touch and therefore rarely know each others plans and programs.

The FCC is emphatic in its statement that it is not trying to enforce station censorship. A special bureau of radio censorship handles that, but through its licensing power, it can penalize a station airing pro-axis views.

CRESTA BLANCA ANGLES FOR BENCHLEY AS M.C.

Cresta Blanca (Schenley) is trying to get Bob Benchley for the permanent m.c. assignment of its 45-minute, Wednesday night 'Carnival' on Mutual. Ilka Chase is holding the spot for the time being.

William H. Weintraub is the agency on the account.

Ailing Program Dir. Gets Blood Via Radio Appeal

Youngstown, O., Feb. 23.

An appeal for blood donors for George Beebout, program director of WFMJ, Youngstown, over the station at a noon broadcast last Wednesday (17) resulted in securing 10 donors.

Beebout has been seriously ill for several weeks.

But No Lisping

Troy, N. Y., Feb. 23.

WTRY, 1,000 watt-station and a member of the Basic Blue web, advertised in Hearst's Albany Times-Union for 'radio announcers — experience unnecessary.'

WTRY, like other stations, has been hit by enlistments and inductions.

LUDENS FILLING TIME THE YEAR AROUND

Ludens rates as the first cough drop account to adopt an all-year-around policy for its spot broadcasting. It's putting business in about 30% of the markets it has used this season on a 52-week basis. The reason for this is that the account doesn't want to give up the choice evening spot it now holds on such outlets and take a chance on recovering them next fall. Luden's specialty has been evening chainbreaks.

J. M. Mathes is the agency.

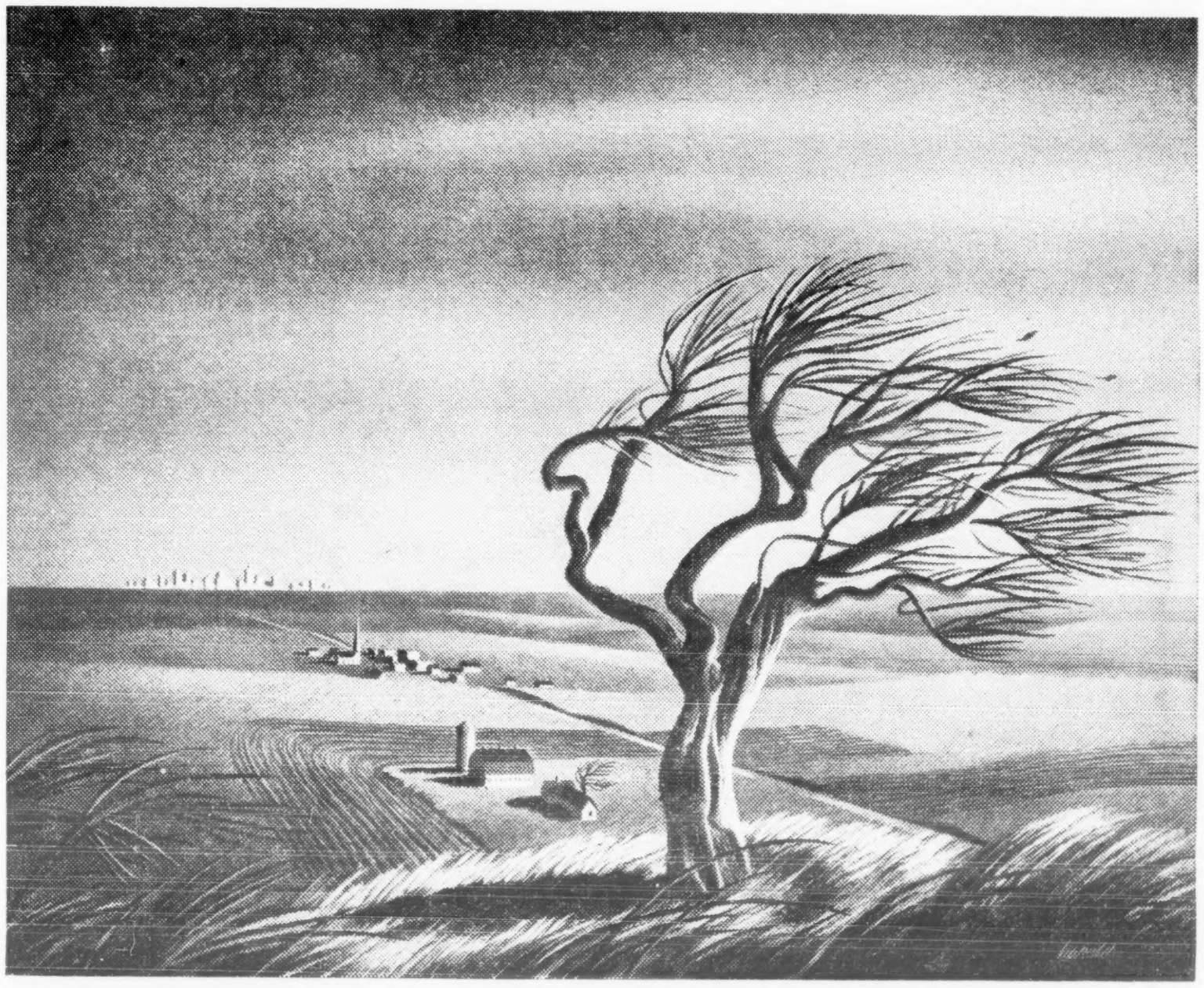
Washington. — John Heiney, program director and former promotion manager at WJSV, CBS key station here, has resigned. His successor has not yet been named.

Standard Brands Cutting In Regional Vitamin Plugs on 3 Network Shows

Standard Brands is using portions of the hookups (NBC) connected with the Edgar Bergen and 'One Man's Family' programs to plug its vitamin brands. Starting this Sunday (28), 17 midwest stations will cut into the Bergen show with a blurb for Stamms vitamins, replacing the customary plug for Chase & Sanborn tea, while the New England section of 'Family' will be entirely devoted to pushing Standard Brands' B vitamin yeast tablet.

Another Standard Brand network show that will plan a regional part in plugging one of the firm's three vitamin brands is the 'O'Neills' serial. Beginning March 1, the script's west-coast link will have a hitchhiker for Stan-B.

The Ted Bates agency is handling the spot placements for Stamms and Stan-B, with this end of the campaign already involving 138 stations. Food rationing and shortages has brought vitamin advertising progressively to the fore in recent months, and the vitamin field has become a substantial source of revenue for spot broadcasting.



"as large a charter as the wind..."

LONG BEFORE the world knew radio, Shakespeare caught a glimpse of its boundless scope in seven simple words. Today, radio hurdles all barriers of space and time and rank to inform and entertain all people...rendering this welcome service under a charter enlarged and endorsed by the people themselves.

Mutual has proved that there is room and need, in this largest of charters, for a kind of service no other network affords, a pattern of coverage unique in radio. This pattern is two-fold, comprising intensive coverage of the major markets, where living and listening are most heavily concentrated; and extensive coverage of the home-town communities where the rest of the country lives and listens.

Whatever the market, the Mutual station is a dominant, popular voice; in many a market, it is the *only* network voice. Together, the 207 Mutual stations bring the entire nation within reach of an advertiser. Market by market, they permit an advertiser to adapt the vast charter of radio to his individual needs...with matchless flexibility and economy.

Willard Egan Clinton

THE MUTUAL BROADCASTING SYSTEM

JOHN B. KENNEDY
News Comment
15 Mins.
CHEVROLET
Tues., Thurs., 6:30 p.m.
WABC-CBS, New York
(Campbell-Ewald)

Chevrolet has esconced John B. Kennedy in these two weekly spots to give aid and encouragement to its dealers' service departments. The automotive has the task of doing all it can to keep its agencies going for the duration and so it has conceived the 'Victory Service League,' a promotional device for urging car owners to serve the war by keeping their cars in good condition. To Kennedy, whose familiarity as a radio personality dates back to the 20's, falls the job of collecting an audience for this dealers' message, and the hookup numbers 116 stations.

Kennedy's style remains through the years all his own. He still goes in for crisp, concise sentences. Personalities in the news are his cabbage. He enjoys the quick, ironically-pointed characterization. Biting scarcasm and irony are his favored implements for disposing of the foolish and the disreputable, and his review of the news abounds in anecdote and analogy, switching in mood from the oratorical, to the whimsical, or to the sentimental. In brief, a combination of the analyst and the actor. *Odec.*

'FOUR TO GO'
With Benny Fields, Al Bernie, Joan Edwards, Radio Aces, Harry Clark, Walter Gross Orch.
Variety
15 Mins.; Mon.-thru-Fri., 7 p.m.
Sustaining
WABC-CBS, New York

Columbia's effort to keep warm the 7-7:15 p.m. slot, formerly held down by Amos 'n' Andy for Campbell's Soup, until Procter & Gamble debuts its 'I Love a Mystery' in four weeks, is no ball of fire. A variety program, it's an uninspired presentation of four good acts. The strictly vaudeville formula is in itself dated; on the air, the loudspeaker audiences also denied intimacy with the artists.

Fifteen minutes is too short a time to present four different acts, with a plug for the network also tossed in halfway. Thus the Radio Aces hardly got started on the opening show with a comedy special. 'That's What 100,000,000 People Want to Know,' before they were gone. Joan Edwards, with 'This Is the Army, Mr. Jones,' immediately followed the Aces' singing spot and that was n.g. spotting for a fine singer. Al Bernie, the mimic, hardly got his comedy-ribbing of radio across before he also made way for Benny Fields. Latter, with a talking break between himself and the other singing acts, fared best of all with a medley of 'Somebody Loves Me' and 'For Me and My Gal.' However, Walter Gross' studio band could have given Fields a more lively orchestral background, especially in the latter half of the rendition.

Gross' band had no innings of its own and Harry Clark did a straight announcing job. Unless considerably hypoed, with perhaps a running gag through the five days each week, this show isn't going to hold the bulk of the habitual A. 'n' A. listeners in this slot.

The acts are scheduled to change each of the four weeks (five days) this show will run. *Scho.*

'WHAT'S MY NAME?'
With Arlene Francis, Budd Hulick, Ken Roberts, Walter Gross Orch, Guests
Director: Arnold Michaelis
30 Mins.; Sunday, 10:30 p.m.
LYDIA GREY TISSUE
WEAF-NBC, New York
(Biow)

Revival of the 'What's My Name?' quizzer, this time for Lydia Grey tissue, is similar to former editions of the series. Arlene Francis is again the femme questioner-m.c., with Budd Hulick handling the male half of the assignment. Ken Roberts as announcer and Walter Gross playing the 'suitable' music acceptably. The Biow agency is producing the series, paying a royalty to Ed Byron, the owner, who recently entered the Army. 'What's My Name?' has been a profitable commercial show in the past and from Sunday night's (21) reopening broadcast there's little reason to assume it won't be again. It's a comparatively inexpensive program.

Formula calls for Miss Francis to question the male contestants and Hulick the femmes. Each contestant must guess the identity of some historic or noted person from a succession of increasingly broad hints. Depending on his speed at guessing who the person is, the contestant wins $25, $15, $10, or $7.50, or, if he fails altogether, gets $5 for trying. All contestants finally go for a 'cleanup question,' with a cash kitty formed by the prize coin not previously won (on the show caught the total was $115). The procedure is ad lib, which, with the competitive angle, injects liveness and interest.

First of the new series went fairly well, the principal faults being Hulick's uncertainties and Miss Francis' tendency to gush too much (she used that fatal 'all you lovely people' phrase several times). Commercial copy stressed Lydia Grey tissue's 'soft velvet finish.' *Hobe.*

Follow-up Comment

'This Is the Army,' the Irving Berlin all-soldier legit musical, was a solid click Monday night (22) as presented on the Lux 'Radio Theatre,' via CBS. The songs, notably such bits as the title tune and 'Getting Tired,' 'Army Has Made Me a Man' and 'Stage Door Canteen,' came across best, of course, but some of the comedy patter routines were also effective. There were apparent troubles with mike pickups of the

(Continued on page 32)

PAUL SULLIVAN
News
10 Mins.
BARBASOL
Monday, Friday, 6 p.m.
WABC-CBS, New York
(Erwin-Wasey)

Paul Sullivan is Barbasol's replacement for John B. Kennedy, who has just aligned himself with Chevrolet, and the selection is a happy one. Network broadcasting is an old chore for Sullivan and the sabbatical from that field which Sullivan broke with a term on WMCA, N.Y., seems to have benefited him. Some of the mannerisms have been well subdued and there is nothing about his style which might divert the newsworthiness of the text. Sullivan's summary of the highlights of the day's news grist is carried off with a documentation that is as terse as it is clarifying.

For Barbasol, the blurbs on Sullivan's opening stint (22) were surprisingly sparing. There was one at the start of the program and a second at the halfway mark, each making its sales point with ample effectiveness. *Odec.*

AMERICAN RADIO AT WAR
Director: Marx Loeb
Writer: Sylvia Berger
Documentary, Drama, Music
15 Mins.
Sustaining
Friday, 10:45 p.m.
WABC-CBS, New York

It happened that out of the six stations that received awards for 'Outstanding Wartime Service' in 'Variety's' 1942 Showmanagement Survey, five of them were affiliated with Columbia. That network last Friday (19) set aside 15 minutes to point with pride publicly to the recognition accorded these affiliates. The tribute also encompassed still a sixth affiliate, WRVA, Richmond, which received a 'Variety' plaque for 'Contributions to Civilian-Military Understanding.'

Employing the technique indigenous to the 'March of Time,' the CBS program preceded its individual documentation of the deeds behind the awards with a recital of the tasks that fell to radio on the home front at the outbreak of war and how 'Variety' went out into the field to find out what has been the local station's contribution to community enlightenment, guidance, morale and cooperation. In crisp, staccato fashion the program combined straight narrative and dramatized bits to convey the highlights in the wartime stories of KOIN, Portland, Ore.; WJR, Detroit; WBT, Charlotte; KMBC, Kansas City; WHP, Harrisburg, and WRVA.

The program's closing line could not have been more aptly phrased. 'We' (CBS), ran that line, 'are proud of the role that a free and proud radio is playing toward the preservation of a free and proud America.' *Odec.*

'MUSIC OF YESTERDAY AND TODAY'
With Blue Barron Orch, Lt. Harry A. March, Mrs. Edwin Reese and Fowler Harper
30 Mins.
U. S. WAR MANPOWER COMMISSION
Sunday, 2:30 p.m.
WJZ-Blue, New York

The U. S. War Manpower Commission made an effective bid for women war workers on its program heard Feb. 14 over the Blue Network. Blue Barron's orchestra and vocalists provided the 'Music of Yesterday and Today,' which effectively sugar-coated the grimness inherent in this half-hour show dedicated to the women war workers of America.

Speaking from Washington, Fowler Harper, deputy chairman of the WMC, bluntly stated that 2,000,000 women will be needed during 1943 to fill the war jobs left vacant by that number of men who will be siphoned into the armed forces.

The program made use of several effective recruiting devices, such as comparing woman's round-the-clock farm work in 1780 with her comparatively light eight-hour factory stint today. Another less original but highly effective method was the down-to-earth dialog between Mrs. Edwin Reese, who helps build Grumann Wildcat Fighters, and Lt. Harry A. March, USN, who flew a Wildcat in the Battle of the Solomons and shot down two Jap Zeros. Each praised the role of the other. Then Mrs. Reese, whose husband and two sons are also engaged in airplane production work, told the women of the audience that housewifely duties need not keep them away from factories.

She sounded convincing, as did the entire show.

'FREE WORLD THEATRE'
Alla Nazimova, Conrad Veidt, Philip Dorn, Walter Brennan, Helen Mack, Edgar Barrier, Bob Bailey
Drama
25 Mins.
Sustaining
Sunday, 6:05 p.m.
WJZ-Blue, New York.

The composite message that Arch Oboler is seeking to translate through this series of 26 weekly programs is as imperative as it is timely. On the loose again are the cynics, the confusionists, the Canutes of mankind's yearning toward peace and security, the would-be slayers of the exhilarating concept with a meretricious word, such as 'globaloney.' 'Free World Theatre' offers a counterforce to the jeering and smearing that is certain to increase in stridency as Americans become more deeply engulfed in the changing tides of war. If there was ever a time that the American people had need of a beacon of aspiration and a worthy objective to sustain the spirit, it will be during these selfsame 26 weeks.

For the initial installment (21), Oboler stretched his own role from producer to that of writer. The remaining 25 programs will be turned out by Hollywood writers. The title of Oboler's piece was 'The People March,' and it served as a inspiring beginner.

Oboler delights in montage and the impressionistic. Both of these devices functioned with unusual clarity and sharpness. With excerpts from Vice President Henry A. Wallace's statements on the 'new world' used as an oratorical background, Oboler took the listener on a dramatized tour of the conquered and Allied nations and showed the invigorating sense of hope that Wallace's words did and could have on the despairing and the fighting.

The travelog included a wounded American soldier who had just been brought in from the field. The locale was the Solomons, and the episode carried more emotional and cerebral sock than all the rest of the program put together. The soldier had been listening to a shortwaved talk by Wallace while awaiting the arrival of the surgeon. To the shrapnel-studded soldier Wallace's remarks were anything but 'baloney.' That soldier didn't want to go back to a world where 'you stood around with your hat in hand and begged for a chance to make a living.' They were something that offered a bright hope and a 'better standard of living for the common man.'

A conspicuous asset of the program was its cast. Each characterization and reading was good and fitted patly in this mosaic of a militantly surging idea. Among the others whose expressions on the war and the peace to come who serve as the basis of future programs in this series are President Roosevelt, Winston Churchill, Josef Stalin, Wendell Willkie, General DeGaulle, General Smuts, H. G. Wells, Jan Masaryk, General MacArthur and Mme. Chiang Kai-shek. *Odec.*

New Co-op Show

'The Negro Sings,' musical series with the Harrison Jubilee Singers, Harlem Y. M. C. A. Chorus, the Sermonets, with Joe Bostic as m.c., is being cooperatively sponsored 10-11 a. m. Sundays on WLIB, New York. Sponsors are John Mullens furniture, Mason clothing and Buckley-Newhall jewelry. Ben Cole is producer.

It's a live show.

'THE UNDERGROUND REPORTER'
Cast: Norman Rose, Martin Ritt, Boris Toumarin, Frank Gregory, Beatrice Straight
Writer: Arnold Sundgaard
Director: Beatrice Straight
27 Mins.
FREE WORLD MAGAZINE
Monday, 8:03 p.m.
WMCA, New York

'The Underground Reporter,' launched by 'Free World Magazine' over WMCA, N. Y., could be an effective dramatization of resistance by Europe's conquered people to Nazi oppression. As heard Feb. 16, the opening stanza revealed a lack of originality of treatment, but, if convincingly presented, this program could go a long way in publicizing the courageous efforts of the widespread underground movement in occupied Europe.

The script was based on case records compiled by the Free World Assn., publishers of the Free World Magazine. Dates and places have been changed to protect the people actually involved in the relentless fight for freedom. The story itself has lost novelty through telling and retelling, but it offers encouragement to those battling Hitlerism.

The episode aired Feb. 16 told of a French prefect of police who first refused to collaborate with the Nazis, but later appeared to string along with them. Inspired by an underground paper, whose motto is 'To live in defeat is to die every day,' the prefect casts his lot with the guerrillas, pumps valuable information from the Nazi commandant, and helps French patriots wreck a train. These tales of sabotage reach America every day, but here is a forthright dramatization of the real-life actors and incidents.

'SKIN OF OUR TEETH'
Cast: Fredric March, Florence Eldridge, Eual Belle Moore, Viola Dean, Stanley Prager and Ralph Kellard
15 Mins.
Sustaining
Saturday, 11:30 p.m.
WOR-Mutual, New York

Mutual's Saturday (20) airing of last act scene from Thornton Wilder's 'Skin of Our Teeth' invites comparison with web's December, 1940, 'Variety' Award' broadcast of 'The Corn Is Green.' Then, as now, a Broadway hit with nationally-famous performers was involved; then as now, little was lost in adapting the selections for radio. 'Skin' was another outstanding example of the fusion of radio and the theatre.

The Fredric March-Florence Eldridge stanza was tied in with the 10th anniversary of 'Brotherhood Week,' presented in cooperation with the National Conference of Christians and Jews. As such 'Skin' was a potent appeal to man's ultimate desire for universal brotherhood and understanding. The scene selected told of a husband's return home after years of war and pestilence, and how he and his family decide that their sacrifices have been worthwhile and their future will avoid the pitfalls of the past.

Although much use was made of symbolism and high-flown talk, scene effectively dramatized the hopes and sentiments of millions of people the world over now engaged in the fight against Nazism. March, Miss Eldridge and the rest of the cast performed convincingly, and the stars added personal, out of character pleas for sacrifice and understanding of America's future role in world affairs. A similar plea by Everett R. Clinchy, president of the Conference, prefaced the play.

It was a well-packed 15 minutes of timely, effective drama.

NCAC SELLS

"I Love A Mystery"

A CARLTON E. MORSE THRILLER

PROCTER & GAMBLE • CBS

Beginning March 22, 1943

FIVE TIMES WEEKLY

MORE NCAC SALES

John Charles Thomas—Westinghouse Hour.

"Basin Street"—The Roxy Theatre, N. Y. City.

Leatrice Joy Gilbert—Metro-Goldwyn-Mayer Pictures.

Dave Mallen—Ten Weeks at Radio City Music Hall.

NOW AVAILABLE

THE FAMOUS GISH SISTERS

Radio's Newest Feature Program

NCAC SELLS TALENT AND PROGRAMS IN ALL FIELDS OF ENTERTAINMENT

NATIONAL CONCERT AND ARTISTS CORPORATION
711 Fifth Avenue, N. Y. C.

CHICAGO • HOLLYWOOD • SAN FRANCISCO

Consistent Leaders—
Detroit and WWJ

Just as Detroit leads every industrial center in the world in the production of war materials, so does WWJ lead all Detroit radio stations in listener-interest, coverage of buying power homes, community service and prestige. Your story should be told in Detroit now—over WWJ.

WWJ

America's Pioneer Broadcasting Station—First in Detroit

National Representatives

THE GEORGE P. HOLLINGBERY COMPANY

Owned and Operated by The Detroit News

CBC Grossed $4,562,040 in 1942; Aired Record 40,886 Programs

Ottawa, Feb. 23.

General L. R. Lafleche, war services minister, told the House of Commons that the CBC had topped previous records by broadcasting 40,886 programs in its 1941-42 season. Lafleche tabled the CBS fiscal report for the year ending March 31, 1942, previously distributed. Total time on air, 12,760 hours, showed increase of 160% over CBC's first year (1936-37).

Minister said news was the biggest item, with general talks-time representing greatest increase. A decrease was noted in exchange with U. S. nets but an increase in the number of BBC shows carried partly counterbalanced this U. S. trend. He also recommended that air time be denied to advertising products 'generally considered unacceptable topics in social groups.'

The tabled fiscal report reveals an income of $4,562,040 and expenditures of $4,262,719 for the year ending March 31, 1942, it was submitted by Rene Morin, chairman, Board of Governors, CBC.

License fees at the rate of $2.50 per annum per set brought in the largest individual sum, $3,485,332. Commercial broadcasts netted $1,057,664 and subsidiary hookups under the head of miscellaneous gave income of $19,044. Net operating surplus was $299,321 after depreciation of fixed assets and equipment.

Station Fills News Void Left by Merging Papers

Jamestown, N. Y., Feb. 23.

Station WJTN, Blue affiliate, has started construction of a news room, adjoining its small studio. Space will be filled with desks and typewriters for use of announcing staff and guest commentators.

With news coverage increased greatly here since merger of local papers, leaving city without a morning sheet, station has added a heavy schedule of UP programs, and service is now augmented by two local news shows, both sponsored.

Phil Harlow is latest addition to announcing staff.

KSL Ups Sharp

Salt Lake City, Feb. 23.

Radio Service Corp., Utah, owner of KSL, has elected Ivor Sharp v.p. of station.

Sharp is director of station operations and has also recently been appointed director of the Corp.

"THE BEST TUNES OF ALL COME FROM *CORNegie* HALL"

SPIKE JONES

and His City Slickers

NBC BOB BURNS SHOW Thursday GILMORE'S "FURLOUGH FUN" Friday

MICHAEL M. ENZER

Theatrical Taxes Prepared

Certified Public Accountant

19 West 44th St.

New York MUrray Hill 2-3229

London Calling

Experiment of airing so gigantic an opus as Tolstoy's 'War and Peace' seems, on the whole, a success. Many people are clamoring for the series to be rebroadcast, claiming it is hardly possible for most people to have been able to hear all of the episodes, which have been done in eight batches of an hour apiece, two instalments a Sunday. Doubtful, however, if so large an undertaking would be attempted a second time.

'Mail Call,' first of new series from Hollywood broadcast for American Forces overseas, heard by British listeners Feb. 11. Bing Crosby and Fred Astaire first names to come over in this new feature.

Robert Donat will be heard in Overseas Service March 9 in dramatization of Bernard Shaw's 'Dark Lady of the Sonnets.' He will appear as Shakespeare and Lena Ashwell as Queen Elizabeth.

Harry Farmer, ace BBC organist, who has been touring around military camps with his own Hammond organ, has formed his own sextet. After one broadcast for BBC, he has been given three more peak evening spots. Act has been produced by BBC's producer, Hamilton Kennedy, brother of Jimmy Kennedy, songwriter.

GLAMOURIZING U. S. WOMANHOOD FOR S. A.

Hollywood, Feb. 23.

Series of 39 shows to give the women of Latin America a slant on U. S. women is being lined up here by the radio division of the Office of the Coordinator of Inter-American Affairs. Programs, 15 minutes in length and arranged for airing once a week, will be shipped to South and Central American kilowatters via disks.

Shows will use Hollywood name femmes and have a Hollywood angle to add interest, but will paint a broad picture of American life. Guests, in addition to film players, will be fashion leaders, airplane plant workers, civilian defense volunteers and the like.

Exchanging Debate

Worcester, Mass., Feb. 23.

WTAG, Worcester, is lining up an exchange program of its own with the British Broadcasting Corp. It will be a shortwaved debate between a team from Clark University and the Debating Society of Worcester, England, with the date around April 1. The topic will be one associated with the war.

John Salt, deputy director for the BBC on this side, is slated to visit the station soon to go over the mechanics of the broadcast.

Radio Singer Sentenced

Dublin, Ga., Feb. 23.

James Witherington, radio singer, was convicted here on involuntary manslaughter charge in connection with the automobile accident death of Carl Walker, workman, and sentenced to two years imprisonment.

Witherington said Walker fell from a car occupied by him and his sister.

LADY ESTHER'S FULL YR.

Montreal, Feb. 23.

Piped in from CBS, French independent station CKAC is programming the Lady Esther sponsored Screen Guild Players, Mondays 10 to 10:30 p.m.

Contract has been signed for full year to Feb. 28, 1944.

Kay Halle, who does an interview series for WGAR, Cleveland, is currently on tour with the Cleveland symphony orchestra, of which she is the music commentator.

Rubbing It In

A. L. Alexander, who conducts the 'Mediation Board' program on Mutual, was recently informed by the network that his program would be cut from an hour to a half-hour, and Alexander forthwith phoned a Mutual staff member. 'This change,' said Alexander, 'presents a big problem for me and I need some one's advice.'

'Well,' remarked the Mutualite, 'why don't you call John J. Anthony?' Anthony succeeded Alexander on the 'Good Will Hour' on WMCA, N. Y., several years ago.

NAM-NBC DX 3 More Industrialists to Soldiers

The National Association of Manufacturers, in conjunction with NBC, has booked three more American industrialists to address the A.E.F. via the web's DX station, WBOS, Sundays 2:12 to 2:15 p.m. Speakers will discuss plans for post-war world, with special reference to the employment situation.

C. M. Chester, chairman of the board of General Foods, Corp., spoke last Sunday (21). Paul L. Davies, president of Food Machinery Corp., will speak Feb. 28, and R. E. Gillmore, president, Sperry Gyroscope Co., March 7.

Individual CAB Stations Can Now Set Own Rates Sans Standardization

Toronto, Feb. 23.

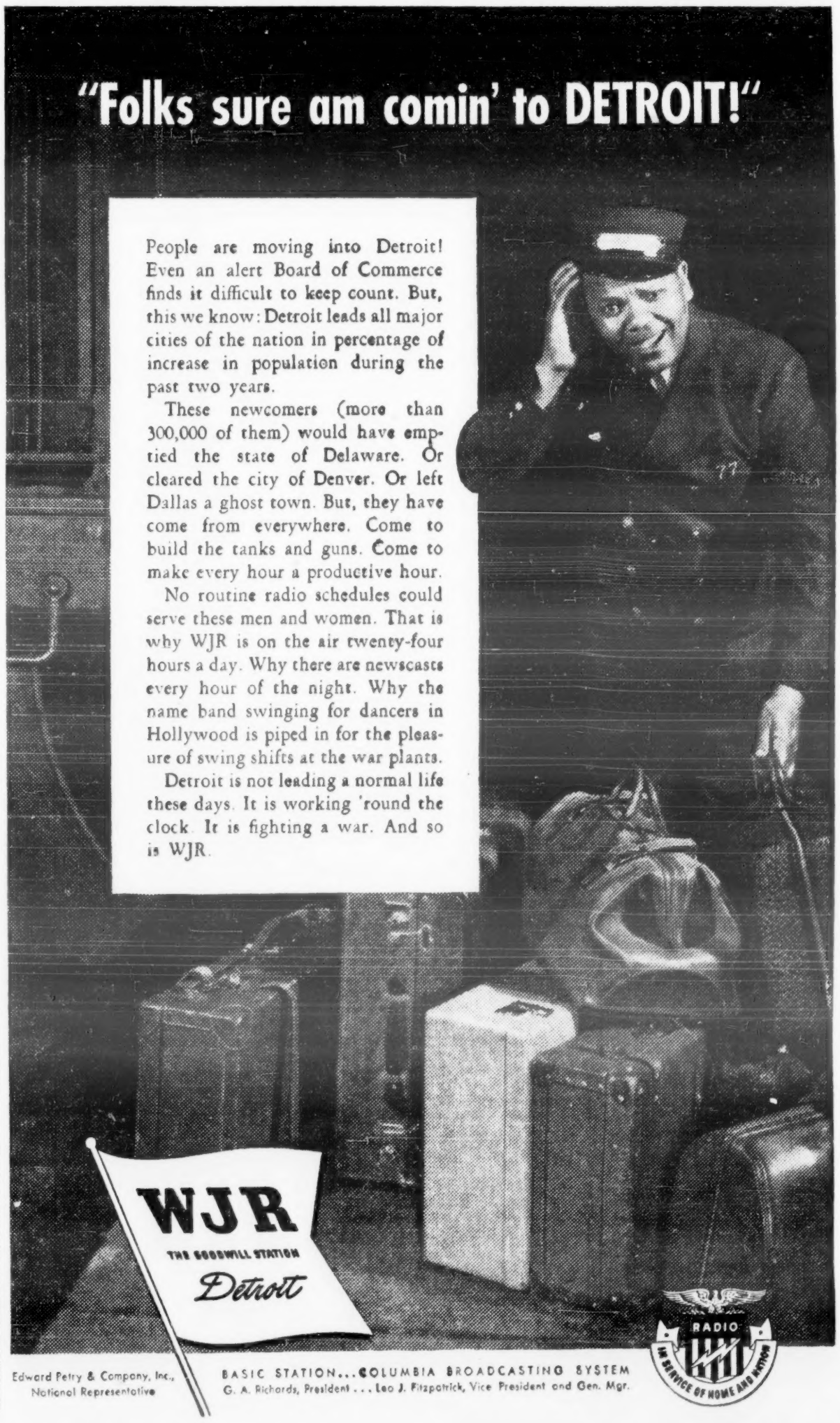
The terms 'nighttime' and 'daytime' will not be referred to henceforth on the rate cards of member stations of the Canadian Association of Broadcasters, it was determined in convention here when representatives of privately-owned stations in all parts of Canada gathered to discuss the standardization of rate structure.

It was decided to permit the individual station to set up its own time rate on the premise that this is a locality problem from the standpoint of market creation, where the station manager must make time sales promotionally attractive to the prospective advertiser. While some stations have the same base rate all the way through, other stations with fluctuating rates are trying to eliminate the A classification of time, this being from 12-1 p.m. and 6-10 p.m. Returns on this basis are not consistent, it was held, and, depending on locality, 8-9 a.m. might prove more profitable than the usual A time. Classifications of A, B and C time will continue within the prerogative of the individual station, it was decided.

No decision was reached on spot announcement rates and several stations will continue to sell on wordage or time. Active research and analysis of this matter is to be taken up by a special committee of the CAB. Findings of the National Association of Broadcasters, Washington, will be passed on to the CAB on this phase, it was promised by Lewis H. Avery, director of broadcast sales.

The CAB was congratulated by Ross M. Brown, administrator of the Wartime Prices and Trade Board, for the 'vital role being played by radio in the communicating of Government regulations to Canadian consumers.

Directors elected were: (Maritimes) N. Nathanson, CJCB, Sydney; L. B. Bewick, CHSJ, St. John; (Quebec) Phil Lalonde, CKAC, Montreal; Narcisse Thivierge, CHRC, Quebec; (Ontario) Harry Sedgwick, CFRB, Toronto; J. E. Campeau, CKLW, Windsor; Jack Cooke, Northern Broadcasting, Toronto; (Western Canada) A. A. Murphy, CFQC, Saskatoon; G. R. A. Rice, CFRN, Edmonton; George Chandler, CJOR, Vancouver; H. R. Carson, All-Canada Radio Facilities, Calgary.



Edward Petry & Company, Inc., National Representative
BASIC STATION...COLUMBIA BROADCASTING SYSTEM
G. A. Richards, President . . . Leo J. Fitzpatrick, Vice President and Gen. Mgr.

TUNE IN—

The Three Chances

WEDNESDAY NIGHT, 9:30 TO 10:00 EWT, WABC

TOM KENNEDY

607 Fifth Avenue, New York. Tel. EL. 5-1877

Payroll Traffic

Portland, Ore.—Don Parker has joined sales staff of KXL.

Don Kneass, announcer at KGW and KEX for nine years, has been named chief news editor of the two stations. In addition to editing the three news services, Kneass does some of the spieling.

Four new faces around KGW-KEX: Day Foster, from KORE, Eugene, Ore., named war program manager. Frank Coffin, ex-KXRO, Aberdeen, and Ed Bennett, veteran stage and radio actor, have joined the announcing staff, filling jobs left vacant by Fenton Ford, who left for Naval training, and Ted Hallock, now Army Air Cadet.

Hartford.—Charles S. Massini has been named chief operator and acting chief engineer of WTHT. He is serving as head of the technical department in the absence of Richard Blackburn, now in Government service.

Robert Martineau has been elevated to post of commercial manager. Takes over duties formerly done by manager Glover Delaney.

Louisville—Red Bauer appointed sales manager of WINN. Stuart Brooks, WINN staff pianist, joined the Army Air Force. He has been replaced by Jimmy Clishin. Bob Campbell is WINN's new sales promotion manager, coming from WSBT, South Bend.

Pete French is new announcer at WHAS, from WIRE, Indianapolis. Another new spieler at WHAS is John Conley, coming from Peoria, Ill. Howard Dorsey, WHAS announcer, entered Air Force Training School at Hanover, Indiana College. Joe Weeks, announcer, left WHAS for Fort Benjamin Harrison.

Greenville, S. C.—Greenville's first femme radio announcer is Mrs. Robert W. Youmans, WFBC. Her husband, a former WFBC announcer, is now a sergeant in the marines.

Des Moines—George Sudermann, formerly with KSAL, Salina, Kans., has joined the news staff of KSO. Prior to radio, Sudermann was a history professor, lecturer, writer and newspaperman.

New York City—Arthur E. Goldman, director of publications and printed advertising for American Tobacco, has joined the Biow agency as account executive. He was formerly with Lord & Thomas.

Samuel E. Gill, formerly with Lord & Thomas and previously head of his own research firm and with Crossley, Inc., has joined the Biow agency as marketing director.

San Antonio—Doug Romine, for the past four years announcer and night program supervisor at KTSA, has been upped to station promotion manager.

Cincinnati—Vernon Gilmore has joined the WLW-WSAI publicity staff.

Bliss Harris, from KVOO, Tulsa, Okla., is the newest member of WLW's continuity staff, writing femme programs and directing the station's Home Forum series.

Latest addition to the WLW-WSAI announcing staff is Fred Harper, formerly of WFIN, Findlay, O., and WMBC, Detroit.

Grand Rapids.—Joe Hooker, announcer at WKZO, Kalamazoo-Grand Rapids, has been made public relations director in charge of operations in Grand Rapids studios. Replaced in his former post by Donald Mullen, of WTCM, Traverse City.

Philadelphia.—Ray Walton, formerly of WEST, Easton, Pa., has joined announcing staff of WIBG. Other new additions to WIBG staff include Kay Cooper, formerly with WIP, and Florence B. McIntyre, both of whom joined program department.

New York City.—Fernandez Aldana, former Spanish and Mexican newspaperman, now with CBS shortwave publicity dept., and Renee Glasser into a post with the web's regular publicity dept. Miss Glasser formerly did features for Washington and Baltimore papers.

San Francisco—Don Victor, recently of KSHL, Chico, Calif., appointed acting program manager at KLX, Oakland

Zizz Black, showman associated for more than 20 years with Fanchon & Marco, joined program staff of KQW.

Hermina Girson, formerly of KGVO, Missoula, Montana, added to sales promotion-publicity staff of KQW. Eads Ball named head of auditing department of KQW.

Ruth Franklin stepped into women's editor job at KLX.

Denver — Bert Mitchell, formerly with the Texas State Network in an executive capacity, has joined KOA as coordinator between the program and sales departments. He had been in Government work prior to his affiliation with KOA.

Albany—Tom Pendergast is a new announcer at WOKO-WABY. The stations supplied two more mikers to the Army in Bill Tompkins and Lyle Bosley, both now stationed at Atlantic City.

Greenfield, Mass.—James L. Spates, general manager and chief engineer at WHAI, has been commissioned a first lieutenant in the Marine Corps reserve and is awaiting assignment.

San Antonio.—Zelda Zinn has been added to continuity department of KTSA as well as part-time announcer.

Bernard La Beauna is the latest member of the WOAI staff to join Army Air Force. Ernest Dimeline replaces him in traffic department.

Minneapolis—WCCO has brought back Mildred Simons to pinch hit on 'Yours Truly' for novelist Darragh Aldrich, who is in the hospital, and to sub for Kay McKee, who left 'Are You Listening?' to go to California.

(Continued on page 32)

George Grimes Lands With Omaha Stations

Omaha, Feb. 23.

George Grimes, who resigned his managing editorship berth with the Omaha World Herald last week, has been appointed head of the Public Services Dept. of the Central States Broadcasting Co. (KOIL, KFAB, KFOR). Grimes will be in charge of news policies, special events, and will serve as contact man with the Government agencies.

City Editor Fred Ware succeeds Grimes as World-Herald m.e., and Reed Zimmerman, night editor, has been upped to c.e.

ARMY TAKES OVER NEW SITKA, ALASKA, OUTLET

Sitka, Alaska, Feb. 23.

The Army has acquired a new station here, WVCX, which was recently licensed by the FCC. It relies principally on transcriptions cut of popular shows beamed by CBS, NBC, Mutual and the Blue and five daily OWI newscasts, radioed from S. F. Special events, features, and sports programs are also sent by the OWI.

The transcribed commercial shows include Kate Smith, Kay Kyser, Lux Theatre, 'Easy Aces,' and 'Reveille Roundup.' They are sent gratis.

WVCX was built under the direction of Lt. Daniel M. House, station manager. Col. Walter A. Shoaff is president of the board, and the personnel is exclusively Army. The 1220 kilocycle station used the call letters KRAY before it received its FCC license.

Mass. Station Heavily Plugging 'Uncle Sam'

Worcester, Feb. 23.

Intensive promotional effort to sell 'Uncle Sam,' new OWI series, to public as well as sponsors is being made by WTAG here. Located in a vital war industry area, station sees in program opportunity to help step up production.

Series is aired Mondays through Fridays at 6:30 p.m. to obtain evening listening audience, with station running daily ads in Worcester Telegram and Evening Gazette to publicize show. Efforts of Frederick Rushton in the Gazette and Paul W. Larkin in the Telegram have been enlisted to promote 'Uncle Sam' in their columns, and the Sunday Telegram is co-operating with spreads on press releases.

Industrial plants and companies working on war orders are showing interest in sponsorship of program morale-builder. Already contracting for alternate nights and weeks are Worcester Gas Light Co., Lundquist Tool Manufacturing Co., Fitzwell Girdle, Wyman-Gordon, and Botwinik, Inc., all on war work.

Inside Stuff—Radio

One of the cuter radio stories making the rounds on the Coast is that of the prez of a big outfit bankrolling a network show who likes to dictate selection of guest stars. Last week, when a certain marquee name was pencilled by the agency producer, the sponsor wavered slightly, explaining that he didn't think he had ever seen him on the screen. Producer suggested that they both run out to a naborhood theatre where the actor's latest opus was screening, which was done. As the footage spun on, the sponsor cooled on the producer's selection and said he would much rather have the other guy in the picture. Which explains why an announcement was speedily sent out to the effect that so-and-so would replace so-and-so as the guest star on such-and-such program. It wasn't that easy, though, because the actor the underwriter wanted is in the Army and it required some sweat and toil to get him off for the broadcast.

Negotiations for renewal of contracts for the broadcast rights to the fights of the 20th Century Sporting club are now on between Gillette Razor, the Mutual Network and Mike Jacobs, president of the club, and the indications are that signatures will be exchanged within the next two days. The agreement for the broadcast rights expire Monday (1), whereas the time contract with Gillette for these events has until June to go. The closing of another year's deal with Jacobs will automatically bring the network an extension of the time commitment.

Much of one day's (18) broadcast schedule was devoted last week by WHOM, Jersey City, to the American Red Cross blood donor drive. Station carried 15 broadcasts in nine languages from the Red Cross blood bank in New York, starting at 11 a.m. and continuing until 8:30 p.m. Shows were mostly in the form of interviews and on-the-scene color stuff.

As part of the day's activity, members of the WHOM staff made blood donations.

To answer the flood of queries on rationing, blackout instructions, and recruiting appeals that follow each Office of War Information, Civilian Defense and Office of Price Administration spot announcement, WMCA, N. Y., has established its own War Service Section. Forms are mailed to listeners requesting clarification or additional information on the order of the day.

Unusual for a network sustaining program is the cooperation that NBC is getting from its affiliates for the Sunday matinee Red Cross series, 'That They May Live.' NBC has succeeded in getting 126 out of its 129 stations to clear the show each week. Lewis Titterton, NBC's script chief, was largely responsible for the show.

As a stunt for the inaugural of the 'Superman' series for Kellogg (Pep), the Mutual Network's publicity department has got up a one-sheet newspaper that will be distributed to 350,000 grocers. The sheet will contain stories about the strip and merchandising ideas that will be used in connection with the program.

Ten NBC stations carrying transcription of Procter & Gamble's 'Snow Village' are four weeks behind live airings because opening scripts had a character playing a piano. The author forgot about the Petrillo ban, so all waxings had to be changed, delaying the rebroadcasts.

The check of the Co-operative Analysis of Broadcasting gave President Roosevelt's Feb. 12 broadcast a rating of 67%. The event was the talk before the annual dinner of the White House Press Correspondents' in Washington.

From the Production Centres

IN NEW YORK CITY . . .

'Eyes and Ears of the Air Force,' the documentary series produced on WMCA by the Radio Directors Guild and Radio Writers Guild for the First Fighter Command, shifted from Tuesday to Wednesday nights.... Howard Teichmann, author of 'Valiant Lady' serial for General Mills, joined the scripting staff of the overseas broadcasting branch of the OWI ....Muriel Dickson, Met Opera soprano, guested last Wednesday on WQXR, singing a group of Ralph Benatsky compositions with lyrics by Dorothy Parker....Bill Tuttle now directing 'Ellery Queen,' replacing Knowles Entrikin, who went to the Coast....Pvt. Bob Welch, former Young & Rubicam director, transferred to the Coast to complete his basic training....His wife, actress Templeton Fox, will probably follow him there in a few weeks....Priscilla Kent, author of 'The Creightons' and 'We Believe' for NBC, resigned to join the Transamerican scripting staff ....Capt. Brice Disque, Jr., formerly NBC script editor now with Army Intelligence, in town last week on visit....John Bassett takes over scripting 'Kittie Foyle' on the 'Stories America Loves' serial, succeeding Carl Bixby, who went to Florida....Lyn Murray no longer doing the music on 'Radio Readers Digest'....Eddie Birnbryer, NBC staff scripter, wrote some of the material for the current and forthcoming Roxy stage show.... Arnold Perl writing some of the 'Uncle Sam' recorded series for the OWI on a freelance basis.

Katharine Raht and Jack Smart, latest additions to the cast of NBC's 'Snow Village'....CBS war correspondent Bill Dunn, back from 25-month coverage of the Pacific war zone, was toasted by his web yesterday (Tuesday) at an Ambassador hotel luncheon....Frank Chase is the new radio director of the William H. Weintraub agency....Arline Judge will do a guest shot on 'Stars Over Hollywood' (CBS) Saturday, Feb. 27....Paul Sullivan takes over John B. Kennedy's CBS Monday and Friday, 6 to 6.15 p.m., news spot for Barbasol.

Sandra and Gerda Michael writing a script about the Danish underground for the OWI's 'Uncle Sam' series....Orchestra leader Ray Bloch, unable to buy pipe cleaners in town, asked his musician acquaintances to get some for him in the suburbs, and now he has enough to do him a lifetime....Kate Smith program goes to the Quantico (Va.) Marine Base Friday (26), to Ft. Meade, Md., the following week, March 5, and the Rome (N. Y.) Army Air Force Base March 12....Bill Hawes, formerly with the Ralph Edwards production staff on 'Truth or Consequences' and now in the Navy, writing a column for the service paper at the New London Naval Base... Max Marcin, author of 'Crime Doctor,' ill at his Norwalk (Conn.) home....Irving Vendig, scripter of the 'Judy and Jane' recorded serial, in town from Florida with a new show....Lyons & Lyons has a new variety show with Judy Canova for sponsor audition....Basil Loughrane, who directed 'Mary Marlin' when it first went on the air from Chicago, has returned to the same assignment....Anna Erskine, production assistant in the Howard Lindsay-Russel Crouse legit office and continuity writer of 'Metropolitan Auditions,' working on a new daytime serial script....John McMillin, v.p. and radio head of the Compton agency, to the Coast for two weeks to confab with Carlton Morse, author-director of the 'I Love a Mystery' serial starting March 22 for Procter & Gamble ....Alonzo Dean Cole negotiating for a film deal. He also has a 'Mystery House' radio show available....Julie Haydon guests March 3 on 'Manhattan at Midnight'....'Joe and Ethel Turp' goes from three to five times a week (4:30-4:45 p.m.) on CBS March 1....Burt Boyer has been cast for the new CBS sustainer, 'Meet Corliss Archer.' Bill Robson directs.

IN HOLLYWOOD . . .

Bill Randol, Jr., formerly with CBS, is office manager of the Warwick & Legler agency, set up to handle the Pabst program. Producer Dick Mack will shuttle between W. &. L. and McKee & Albright offices, a block apart.... Don Thornburgh's frau christened a Liberty ship last Monday (22)....Hal Bock, NBC Coast press head, thought so well of the speech he delivered at the War Clinic that he'll do it over again at the Pot and Kettle club.... Jack Benny due back from his peregrinations March 14....Eddie Cantor goes to Camp Elliott, Marine base down the coast, for his March 3 broadcast and will have Private Tyrone Power as guest....Niles Trammell had the NBC gang over to the Roosevelt hotel for dinner for a friendly get-together....C. B. DeMille's own opus, 'Reap the Wild Wind,' will be dramatized on Lux March 8....George Welles scripted Lux adaptation of 'This Is the Army' from his bed, where he was put by a strep throat.... Jack Edwards, Jr., radio actor, turned back to civilian life by his draft board due to physical defects....Those 'Command Performance' records are gathering dust here in a stock room, but everyone afraid to touch. Commercial deal is cold and 'house' pitches by networks also going wild. Latest to covet the platters is Jack Runyon, Coast radio head for Co-ordinator of Inter-American Affairs....Al Pearce deal for Fleetwood cigarets understood curdled.

IN CHICAGO . . .

Jack Benny and his troupe here for a couple of weeks. Will do broadcasts and put on shows at the U. S. Naval Training Station, Great Lakes, and Army bases at Fort Sheridan, Ill., and Camp Custer, Battle Creek. Benny's first few days in town were spent in bed nursing a bad cold contracted in Toronto....Bob Murphy, formerly with KSTP, Minneapolis, and Bob Farrall, ex-WWJ, Detroit, are new members of NBC announcing staff....Carl W. Simonson, Northwestern University journalism grad, added to Jack Ryan's NBC press department....John Harrington, WBBM newscaster, has been signed to 52-week contract by Manhattan Soap Co., for Sweetheart Soap, for Monday, Wednesday and Friday broadcasts, 7:15 to 7:30 a.m., CWT....WJJD sent 11 from their talent staff to entertain war veterans at the Edward Hines, Jr., hospital....Joe Wilson, formerly on sports staff of WGAR, Cleveland, has joined WJJD as an announcer.... Schwimmer & Scott have placed spot announcements, seven days a week, on a 52-week basis, on WENR, WIND and WCFL, in behalf of Chicago Daily News....Fletcher Wiley, head of 'Housewives' Protective League' in town for several days....Durward Kirby has been made m.c. of the Blue Network's 'Meet Your Navy' show....Mrs. Everett Mitchell, wife of NBC's Farm program commentator, hobbling about with a fractured ankle ....AFRA conducting an intensive campaign to enlist its members as blood donors. Has received 240 applications for donations so far....Henry David and John Salt, representing the BBC, here studying midwest broadcasting situation particularly from the farm program angle....John Keys, NBC press department news editor, appointed to staff operations committee of company....Mandel Bros. renewed five-minute news periods, every hour 24 hours a day, over WIND, for 52 weeks through Schwimmer & Scott....Paul Courtney, Chicago Sun newswriter, has returned to WBBM as newsman and agricultural expert....Frank W. Ferrin named v.p. in charge of radio for the Leo Burnett Co., following his resignation as v.p. and Procter & Gamble account executive of the H. W. Kastor & Sons Advertising Co. He succeeds Burke Herrick at Burnett.

Clyde J. White, WGN senior engineer supervisor, who was commissioned as a lieutenant in the U. S. Naval Reserve on Jan. 14, has been ordered to report for duty on Feb. 25....Margery Mayer, a member of the 'Hymns of All Churches' choir, left here Feb. 22 to join the San Carlo Opera Company on tour in the east....Pat Flanagan, WBBM sportscaster, in Florida on vacation....Jack Brickhouse, WGN sports announcer, addresses the Peoria Advertising & Selling Club March 8, with 'Sports in Wartime' as his topic.

Lawrence Gilliam, Director of Features for the British Broadcasting Corp., left for the Coast following his visit here....Gil Faust has succeeded Harry Stewart as a producer on the WBBM production staff. He is assistant producer and actor on the CBS 'Ma Perkins' serial

B'WAY CAPITOL GOES BANDS

Recorders' Answer to Petrillo

Following is the letter, verbatim, that the manufacturers of phonograph records and transcriptions delivered yesterday (Tuesday) to the American Federation of Musicians as their answer to the union's proposal for the settlement of the recording ban:

Dear Mr. Petrillo:

After meeting with you on February 15th, the undersigned companies engaged in various phases of the recording and transcription business met to consider the proposals which you had distributed on February 12th. Considerable time has been spent by us in an effort to find a response which would result in your permitting the re-employment of your members. Any such response must be viewed in relation to these prior facts:

On June 25, 1942, without previous notice or demands, you announced that you would not allow any of your musicians to perform for recordings after July 31st. This meant a complete cessation of recording because we had been operating under a license from you which imposed on us a 'closed shop' for your union. Under this license, we had been paying your members at rates which are among the highest for skilled service in any industry. In addition substantial royalties for each phonograph record manufactured and sold have been paid to the musicians or orchestras who made them. Although hours and other working conditions were beyond criticism, you nevertheless called a strike, without previous notice or demands.

Deny Unemployment

While you allege wholesale unemployment of your members (a claim we deny), you have continued this strike and the resulting unemployment for a period of almost seven months, to date. In doing so, you disregarded pleas of Elmer Davis of the O.W.I. on behalf of both military and civil officials, that the strike was harmful to the War effort. During those seven months you at no time offered to return your members to work or even to state the conditions upon which you would do so. This continued until a Senate Committee under the Chairmanship of Senator D. Worth Clark of Idaho insisted that you make some proposal. Even now your proposal is a proposal in form only.

You propose that the recording companies pay an additional sum directly to the union over and above their payments to the musicians employed. You further propose that this sum be accumulated or disbursed in the union's uncontrolled discretion for the benefit of union members who render no service whatsoever to the recording companies. The destructive and dangerous fallacy of your proposal is that it assumes that a specific industry owes a special obligation to persons not employed by it—an obligation based only on such persons' membership in a union. In addition to the inherent unsoundness of such a proposal, the following objections are at once apparent:

Reasons

(a) Obstructs Technical Progress.

We are alarmed at the damage which might be done to the whole field of technical and technological improvement if the manufacturer of any new device, of proven value to the people as a whole, were to be saddled with the costs of special industry unemployment relief in addition to the already heavy costs of pioneering research and development, and subsequent promotion.

(b) Subsidizes Non-Employees.

We do not believe that our companies, who before your ban were employing the maximum number of musicians at the highest wages in the history of the music industry, should be asked to assume responsibility for unemployment, and even if such unemployment exists, of such of your union members who are not and cannot be employed by us.

(c) Penalizes Employment and Use.

We cannot approve a proposal which imposes a private tax upon every phonograph record manufactured and sold when it is obvious that the records used in the home,

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Kirby Set for Canada

John Kirby's six-piece orchestra makes its first trip to Canada early in March. Kirby has been booked at the Club Kingsway, Toronto, for two weeks opening March 3 at an unusually high price ($1,850 weekly) for a six-piece combo.

Arrangement includes a deposit on first week's salary with Music Corp. of America, N. Y., which booked, and the final week's salary in escrow here, in U. S coin.

Bradford, Boston, Copying Copley's Dance Operation

Bradford hotel, Boston, inaugurates a name band ballroom style of operation March 3, bringing in Richard Himber's new orchestra for 10 days. Venture will not be patterned on the usual cafe or nitery methods used by the average hotel employing a dance orchestra; a straight $1 per person admission will be asked. Himber will be situated in the hostelry's main ballroom, which has a 1,500 capacity.

Bradford's decision to operate a ballroom is apparently based (1) on the gas shortage, which has forced Boston terp-tipplers to forego trips to the Totem Pole, Auburndale (and which has forced that spot to drop to Saturday nights only, with local bands), and (2) the successful experiments with the same plan by the Copley-Plaza hotel. During the past two months the Copley has used Jack Teagarden and other outfits in its main ballroom on Saturday nights only and the response has been good. It also asks straight $1 per admission.

Sammy Watkins' Orch To Double in War Plant From 7-Year Location

Cleveland, Feb. 23.

Sammy Watkins and his 11 musicians are giving Hotel Hollenden's Vogue Room, their hangout for the last seven years, notice that they plan to double in war plants here, effective next month. Slight adjustment may be made in their working hours to enable men to work on early morning tricks in plants.

Nearly 65% of local musicians are now doing part-or-full-time work in steel and airplane-parts factories.

Cleveland Diesel Co. has so many professional tunesmiths on its assembly-line that 13 of them formed an orchestra for employees' dances and patriotic rallies. Elmer Gibbons and John Stocker are co-leaders. Outfit includes Jack Gillette, former maestro himself; Jerry Smith, Ray Ragon, Russ Milan, Tony Cabot, William Watrob, Bill Michaels, Harry Mather, Dick Meguran, Henry George and Joe Tischler. Crew is making its downtown bow at Stage Door Canteen March 9.

Swing and Rivets

Detroit, Feb. 23.

Mention of the 48-hour week brings no chill to Leonard Seel's orchestra here. All seven members of the combination are working 90 hours per week now. Orch is playing seven days a week here at Niebiolo's night club, a stint of 42 hours.

On top of that every man in the outfit is putting in a six-day week in a war plant for another 48 hours.

JOINS ROXY, PAR, STRAND MAR. 11

Loew's Capitol, on Broadway, once one of the ace presentation houses in the country, will swing into a band-film policy March 11, thus touching off a four-cornered competition for name bands on the Main Stem. Its closest opposition will be the Roxy, itself only just embarking on a name-band policy, but the Capitol will find itself up against the Strand and Paramount, too, in bidding for the musical crews.

Marvin H. Schenck, former Loew's vaudeville booking head and now Metro's eastern talent scout, will personally supervise the Capitol's stage show policy. House will be booked by Jesse Kaye, Loew's regular vaude buyer.

Loew's has been mulling a stage show policy at the Capitol on and off for more than a year. The house has had rather rough b.o. sledding most of the time in that period with straight pictures. Its admission scale with straight pix is higher, at $1.25 top for the loges, than either the Roxy (99c), Strand ($1.10) or Paramount ($1.10), which furnish stage shows as well as films.

The question of pictures, incidentally, is said to have importantly figured in the talks between Loews' and Messmore Kendall, who is a partner in the operation. Kendall is said to have asked that Loew's implement the stage show policy with the best of the Metro pictures instead of selling them away to the Music Hall, as per 'Mrs. Miniver' and 'Random Harvest.' Settlement of this problem may have delayed Kendall's okay on the stage show policy until yesterday (Tuesday) or today.

Bob Crosby to Tee Off

The Capitol, unlike former years, will not go in for an elaborate production policy. House will play the best bands it can get and supplement them with the best in personalities available. Bob Crosby, who gave up his own band recently for a solo picture career, will be the first bandleader to play the house, fronting a pickup orch. It has not been determined what acts will also be included on the opening show, but the film will be 'Stand By for Action' (M-G).

While it's insisted at Loew's that the circuit will not enter into competitive bidding for bands with the other houses, that's a circumstance it can hardly avoid if booking name bands. However, with a 4,620-seat capacity, it's better equipped physically to compete with the Roxy (5,886 seats) than the Strand (2,756) and the Paramount (3,664).

Of these houses the Paramount is undoubtedly situated better than the others in so far as bands are concerned. It has booked, or has options on, the major portion of top bands well into 1944. Strand is also set far in advance.

In its later years as a presentation house, the Capitol involved itself in a headliner splurge that made its last weeks colorful if not profitable. It booked combinations of costly personalties in an effort to overcome a b.o. slump, but to no avail, and the house went to straight pictures in August, 1935. A couple of times since then the stage has been used for personals by Metro film stars, notably Mickey Rooney and Judy Garland, with 'Wizard of Oz,' but that was on a temporary basis only.

MUSICIANS REBEL AT WASH. H. C. OF L

Cost of living and general conditions in Washington caused a rebellion in the McFarland Twins orchestra recently, which prevented the leaders from accepting a location date at the Roosevelt hotel there. McFarlands would have opened at the Roosevelt Friday (19) (Mal Hallett replaced), but five of their 12 men refused to go for the $79.50 scale for the job. This stance lost the band the date, since replacements couldn't be made quickly.

Since that happened almost two weeks ago, the five have either left the McFarland band or been fired and replacements brought in: outfit is now working one-nighters and theatres.

Disc Firms Reject AFM Proposal; Term Petrillo's Fee Plan Unsound

The phonograph record and transcription industries yesterday (Tuesday) rejected officially the proposal of the American Federation of Musicians for settlement of the 'canned music' controversy. In a letter addressed to James C. Petrillo, AFM prez, the records declared that the idea of paying the union fee on each disc sold was in principle both lawfully and economically unsound and unworkable, and that they could not see any basis for negotiation in the union's proposal. The turndown brings the matter back to where it was Aug. 1, when Petrillo ordered the recording ban put into effect.

The indications are that the AFM's executive board will adopt the strategy of waiting for a counter-proposal from the recording companies. The latter admit that, if anything, their own position is much worse than it had been before Petrillo submitted his proposal. They had up until this time the public's sympathy, but now that the union had met the challenge of the Senate's investigation committee and given the recorders something to work on, there is a chance of this sympathy swinging

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Musicians Indefinite

War Manpower Commission last week repeated in Washington to Thomas G. Rockwell, president of General Amusement Corp., the interpretation the N. Y. WMC branch had issued on the status of musicians relative to the 'work or fight order.'

Rockwell was told that all that could be said currently is that musicians haven't definitely been classified as essential or non-essential.

Band Agencies Wary of Short Film Contracts

Band agencies are no longer looking kindly on any and all film company offers for orchestras under their direction. From now on the only contracts closed for such work will probably be for better known combinations with major producers, calling for four to six-week work periods and fairly prominent roles. Deals with lesser manufacturers for 'quickie' commitments (i.e. two-week deals at comparatively short money for the sake of exploitation the band affords) are being parried.

Under ordinary circumstances these short-term contracts for incidental parts and music would be desirable to hasten the progress of a band beginning to catch public attention. But now, with so many leaders of that type looked upon as imminent Army candidates, the prestige such film work can generate is of dubious value. It's figured better to keep them in the east and midwest working theatres and other immediately lucrative bookings until a 1-A rating marks a temporary finis on their careers. Lack of substantial bookings along which this type of band can be routed to the Coast and back influences lagging interest in films, too. It's too expensive for them to jump west and back without bookings en route.

Mrs. Kramer Takes Her Time Booking Sub, So Barron H.O.s at Edison

Mrs. Maria Kramer, owner of the Lincoln and Edison hotels, N. Y., forced Blue Barron's orchestra to cancel and rearrange theatre dates last week in order to stay at the Edison hotel, N. Y., until she could buy a replacement for him. Barron was scheduled to close Sunday (21) and open at State theatre, Harrisburg, Pa., Monday for three days and Adams theatre, Newark, N. J., tomorrow (Thurs.). State date was cancelled and Barron will probably double from Adams to the hotel, relieved by Ralph Rotgers' cocktail combo.

Barron's troubles stem from Mrs. Kramer's stalling on buying a band to follow him until finally a suitable replacement wasn't available. Hence she was obliged to talk Barron into holding over despite theatre commitments. Since she gave Barron his first job in N. Y., he consented.

Negotiations are on for a band to come into the Edison's Green Room, but if deal is closed the changeover won't take place for more than a week.

Chet Rykes, Cleveland organist, is going back to the orchestra field. Eight men, predominantly from WHK, are in his new band, which he's breaking in at Cabin Club. Charles Forsythe and Jimmy Yuill of WHK are vocalists.

2D PHILLY BAND SPOT ON WAY

Philadelphia, Feb. 23.

Ike Levy, who with his brother Leon owns station WCAU here and a goodly portion of the stock of Columbia Broadcasting System and its subsidiary, Columbia Records, is reported one of the backers of a new ballroom project which will oppose the soon-to-debut Metropolitan Opera House. Spot Levy and a group of men are supposed to be interested in is in the Town Hall, which recently became the city home of the Brookline Country Club for a week or two. Brookline was forced to move from Philly's outskirts by gas rationing.

Town Hall will try to get going about March 15, it's said, if a suitable name band can be booked for its debut.

New Philadelphia Opera House ballroom operation is having trouble lining up bands, and is particularly concerned with an opening outfit. As it looked last week, the spot may be forced to defer its tentatively scheduled March 1 opening because there isn't a name crew available of the calibre needed to push the operation on its way.

Hal Kemp Estate Fights $950 Award to Daughter By Charlotte, N. C., Court

Charlotte, Feb. 23.

Sallie Rush Kemp, nine-year-old daughter of Hal Kemp, late orchestra leader, was awarded $950.75 last week by the Superior Court here. The money had been deposited in a savings account in the American Trust Co., Charlotte, by her father. Kemp's mother, Mrs. T. D. Kemp, Jr., testified that the bandleader gave her the passbook for the account and told her the money was the beginning of a fund he was setting aside for his daughter's education.

Burr G. Blair, administrator of Kemp's estate, was an intervenor in the case and asked that the estate be awarded the money. Through his attorney, Thaddeus A. Adams, Blair gave notice of appeal to the State Supreme Court.

DANCES FOR CIGGIES

Philadelphia, Feb. 23.

Employes of Cramps shipyard here have instituted a series of dances to raise funds to buy a pack of cigarettes each day for every member of the crew on Cramps-built warships.

The first dance will be held March 5 at Convention Hall, with name band not yet set.

Bands' Theatre Biz Holds Up Strongly; Lewis 21G, Lombardo 26G, Savitt 15½G

(Estimates for This Week)

Count Basie, Philadelphia (Earle; 2,768; 35-75)—With 'Northwest Rangers' (M-G) and all-colored stage bill including Ethel Waters. Solid $30,500.

Glen Gray, Indianapolis (Circle; 2,800; 30-55)—With 'Life Begins at 8:30' (WB). Band show with good supporting acts gets help from film on fine $16,000 draw.

Louis Jordan, New York (State; 35-44-55-75-99-$1.10)—With 'Hardy's Double Life' (M-G), Ed Sullivan and others on stage. This week, second for 'Hardy' and Sullivan, first for Jordan, points to big $33,000 with aid of Washington's birthday holiday.

Sammy Kaye, New York (Strand; 2,756; 35-55-75-85-99-$1.10) — With 'Casablanca' (WB). Current is third week for picture, fifth for Kaye, looks a very potent $50,000, topping prior week's $48,500.

Ray Kinney, Baltimore (Maryland; 1,290; 28-66)—With 'No Place for a Lady' (Col). First name band booking in recently-opened policy of pix and five acts of vaude occasioned upped prices from previous top of 55c and is justifying itself with considerably better-than-previous average of $9,500 looked for.

Paul LaValle, New York (Roxy; 44-55-65-75-85-99-$1.10)—With Connee Boswell and 'Lower Basin Street' unit show on stage, 'Immortal Sergeant' (20th) on screen. Finished three sock weeks last night (Tuesday), final stanza being $67,000 as against second's $65,500.

Ted Lewis, Los Angeles (Orpheum; 2,200; 33-44-55-65)—With 'Truck Busters' (WB). Socko $21,000, best here since Xmas. Lewis is big draw and responsible for bulk of biz.

Guy Lombardo, Cleveland (Palace; 3,700; 35-85)—With 'Margin Error' (20th). Lombardo is alumnus of local cafes and great draw; socko $26,000 is due almost entirely to the band.

Johnny Long, New York (Paramount; 3,664; 35-55-75-85-99-$1.10)—With Frank Sinatra, others on stage, 'Star Spangled Rhythm' (Par) on screen. On week concluded last night (Tuesday), eighth for picture and fourth for Long, the take was a very strong $53,000, same as scored the previous round.

Chico Marx, Omaha (Orpheum) (3,000; 20-65)—With 'Pittsburgh' (U) band. Strong $17,000, pacing city. Band rated a click here, and responsible for big share of business.

Vaughn Monroe, Detroit (Michigan; 4,000; 50-65)—With '3 Hearts for Julia' (M-G), and Johnny Mack, Paul Winchell and Murphy Sisters on stage. With no great pix help this bill is building toward mighty $45,000.

Teddy Powell, Providence (Metropolitan; 3,200; 30-55)—Plus 'Kid Dynamite' (Mono) and Ella Fitzgerald with Four Keys. Neat $9,000 for four-day run.

Jan Savitt, Newark (Adams; 1,950; 25-99)—Teamed with 'Boogie Man Will Get You' (Col) plus stage show featuring June Havoc. Around $15,500, okay, but figured to go higher.

Charlie Spivak, Baltimore (Hippodrome; 2,240; 17-66)—With 'Journey Into Fear' (RKO) and Borrah Minevitch Harmonica Rascals. Spivak deserving most of the credit for a booming biggest-in-weeks $21,000.

Lawrence Welk, Pittsburgh (Stanley; 30-66)—With Dennis Morgan and 'Powers Girl' (UA). Champagne Music maestro has always been a local fave, since he got his first push around here, but no denying the big push he's getting from p.a. of film star. They're going to account for $24,000, best at WB deluxer in a lot of weeks.

Jimmy Dorsey, WB Deal For Earle, Philly, Cold

Negotiations between Jimmy Dorsey and Warner Bros. for a week at the Earle theatre, Philadelphia, prior to Dorsey's playing the Roxy theatre, N. Y., were dropped last week. Reason for the sudden breaking off of talks is obscure, and neither side will explain, but it's said to revolve around Dorsey's refusal to play Camden, N. J., on Sunday, a usual procedure due to Philly blue laws nixing stage shows there on the Sabbath.

Dorsey's signing of a contract to play the N. Y. Roxy for four weeks beginning May 5, for which he deserted the opposition WB Strand, created an uproar among band bookers a few weeks ago.

Ellington Concert Big $9,400 in Cleveland

Cleveland, Feb. 23.

Duke Ellington's concert in Civic Auditorium, his third of the season, magnetized a record-breaking crowd of 7,200 Ellington fans.

Gross was estimated at $9,400 for the affair, one of the most successful of the kind ever staged here. Elmer Wiener and Saul Heller, ticket brokers who recently sponsored the Ballet Russe de Monte Carlo's appearance here, were backers.

OK for Sun. Bands In Springfield, Mass., Aud Starts a Political Battle

Springfield, Mass., Feb. 23.

An attempt to utilize the city's 4,000-seat Municipal auditorium for Sunday band shows developed into a free-for-all this week. No sooner had the City Property committee granted the Corbeen club permission to bring Les Brown's band in on Sunday (28) for the first in a series of shows, than the CIO union at the Van Norman Manufacturing Co. charged it had been 'frozen out' by devious tactics on the part of the city committee.

Then Mitchell Labuda, operator of the Butterfly ballroom, who booked the Sigmund Romberg entourage into the auditorium twice this winter, popped up to declare that he, too, had been given the 'runaround.' Labuda, who announced the Phil Spitalny orchestra at the last Romberg concert, charged that he was told that he could not have the auditorium on the date first set because the Black Hills Passion Play was due to be here.

The Daily News Thursday (18) broke a story that the Corbeen club was operating illegally since it had filed no report with the secretary of state since 1938. Insiders figure that the use of the Corbeen club name was only a blind for Holyoke promoters, who have been booking Sunday shows at the Valley Arena, and who are interested in the New Holyoke theatre. Springfield plans call for three shows each Sunday, with Brown followed by Xavier Cugat, Frankie Masters, Richard Himber and other bands.

ONE-NIGHTERS FEWER; HIMBER $1,025, RITZ

(Estimates)

Richard Himber (Ritz Ballroom, Bridgeport, Conn., Feb. 21). Himber's new band and imitations clicked easily with a fair-sized crowd of 1,025 at 98c here.

Earl Hines (Dreamland Ballroom, Omaha, Neb., Feb. 17). Hines packed this spot, grossing a little better than $900 at $1.10.

Zeiger's Position

Cleveland.

Editor, 'Variety':

I wish to call your attention an article entitled 'Tooters Double on Munitions' (Feb. 10) in which it was stated that the writer was 'doubling on a drill press.' This is a misstatement, since I am associated with the Cleveland Institute of Aviation in the capacity of president. Prior to this, I was the manager of Stanford Zucker's Cleveland office.

You will no doubt be interested to know that my associates in this school are Bop Opitz and Fred Ludwick, former musicians who were featured with the Versatilians, cocktail unit. All of us were very much interested in aviation long before the war, and now we have put this interest to good use. The purpose of this school is to train ground school instructors for the Government War Training Service. This, I think you will agree, is even more vital than operating a drill press. Further, I think you will agree, that for a group of ex-musicians, our undertaking is rather an ambitious and important one.

Hal Zeiger.

Sonny Burke has joined Jimmy Dorsey's orchestra as arranger, leaving a similar position with Charlie Spivak.

Payroll Traffic

Continued from page 30

Miss Simons was on WCCO in 1928-'29.

Atlanta, Ga.—Jimmy Bridges, assistant production manager, and Charles McClure, merchandising director of WSB, have been ordered to the army air base at Miami for training.

St. Louis—Bill Woolsey newest addition to news staff of KXOK. Replaced George Bauer, now a gabber at WMBD, Peoria.

Gladys Bowen, of the KXOK continuity staff, has wed Lt. (j.g.) Marty Maracek and has chucked her studio stint.

New York.—Sylvia Stone, with CBS for the last year as special economic consultant for Lyman Bryson in the post-war department, is resigning to take a similar assignment with an industrial concern. She's a sister of radio writer Lynn Stone.

New York City—Evelyn Kaminsky has joined the staff of WLIB, New York, as an engineer. The station claims she's the only feminine technician on the staff of any New York outlet.

Pittsburgh—Paul Fisher, from WJPA in Washington, Pa., has joined announcing staff at WCAE.

Everett Neill, program director at WISR, Butler, Pa., now with WJAS-KQV as an announcer.

Ben Muros, one-time engineer, new continuity chief at WCAE.

Toledo—Don Mathers, formerly with WTRY, Troy, N. Y., has joined the announcing staff of Toledo. Jack Harrington, former announcer at WSPD, has transferred to WAGA, Atlanta, as news editor.

Follow-up Comment

Continued from page 28

200-man cast, and the finale of the broadcast, with Cecil B. DeMille giving his customary announcements of next week's program, was painfully inferior to the sock finish of the original show. But there were added bits not in the legit version, such as Berlin's special number written for the occasion, 'We Don't Like It,' offered as a Goebbels lament, the composer's report on 'This Is the Army' to Maj. Gen. Phillipson in Washington, and the latter's tribute to the composer. Standouts in the cast, besides Berlin, were Sgt. Ezra Stone, Julie Oshens, Phil Truex, Earl Oxford, the latter via his solo of 'Stage Door Canteen,' and James MacColl, with impersonations of Charles Boyer and Herbert Marshall.

Basketball must be seen and not heard. This is the general impression after catching Stan Lomax's dribble-by-dribble account of the C.C.N.Y.-Fordham Madison Square Garden contest aired by WINS last Wednesday (17) night. It was the third game broadcast by WINS under the sponsorship of Simon Ackerman Clothes. Perhaps it was the runaway nature of the game (Fordham won 71 to 43) that made it sound like a statistical tabulation instead of a sports contest; nonetheless basketball, unlike boxing or football, appears to lose rather than gain interest in the broadcasting process.

'This Is Fort Dix' presented over WOR-Mutual Sunday (21) a flock of inductees from show business. Four or five of them appeared in a row. One was 34-year-old Monroe Goodman, Paramount newsreel executive, who started as a clerk in the accounting department 13 years ago. Another was Private Sam Klein, recently a waiter at Toots Shor's, former Merchant Marine man and at one time in the music and production departments at Paramount. Milton Douglas, nitery singer, warbled 'Old Man River.' Like most of the others, he had been in only a few days. The boys had a lot to say, via script, about k.p. duty. Charles Quinn, radio advertising artist, and Bill Breitbart, formerly of station relations, were among other interviewees.

Benny Rubin is knocking himself out in spades with his CBS sustainer, 'Only Yesterday,' a nostalgic show which couldn't buck the Tuesday night slot opposite Bob Hope, and is equally abortive Sunday nights opposing Edgar Bergen. Furthermore, unless nostalgia is coupled with comedy, it's pretty tough sledding on the radio. Jessel gave it some lift this past weekend, but it was more a sentimental salute to Gus Edwards and his now classic 'Schooldays.' Best solo entry on the show is that baritone, Perry Como, whose 'Kiss Your Hand, Madame,' manifests a bright radio future.

Bands at Hotel B. O.'s

(Presented herewith, as a weekly tabulation, is the estimated cover charge business being done by name bands in various New York hotels. Dinner business (7-10 p.m.) not rated. Figures after name of hotel give room capacity and cover charge. Larger amount designates weekend and holiday price. Compilation is based on period from Monday to Saturday.)

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Ray Heatherton*	Biltmore (300; $1-$1.50)	43	775	48,775
Hal McIntyre*	Commodore (500; $1-$1.50)	4	1,900	7,125
Lani McIntire*	Lexington (300, 75c-$1.50)	54	1,675	84,550
Sonny Dunham*	New Yorker (400; $1-$1.50)	7	2,000	14,425
Jimmy Dorsey	Pennsylvania (500; $1-$1.50)	2	3,400	6,750
CarmenCavallero*	Waldorf (550; $1-$2)	6	2,785	15,625
Abe Lyman	Lincoln (275; 75c-$1)	5	1,225	6,875

** Asterisks indicate a supporting floor show. New Yorker and Biltmore have ice shows; Waldorf co-headlines The Hartmans, Tito Guizar and Cavallero.*

Chicago

Joe Reichman (Empire Room, Palmer House; 750; $3-$4.50 min.). Business easing off a little, but still big. Hildegarde and Joe Reichman drew 5,800 people last week.

Art Kassel (Walnut Room, Bismarck hotel; 300; $1.50-$2.50 min.). Kassel, augmented by a small but pleasing floor show, brought in 2,400 last week.

Neil Bondshu (Mayfair Room, Blackstone hotel; 250; $2.50 min.). Bondshu and Dwight Fiske keeping things humming; 2,025 last stanza.

Gene Krupa (Panther Room, Sherman hotel; 950; $1.25-$2.50 min.). Hottest spot in town. Krupa keeping 'em clamoring for admission; 6,100 last week.

Russ Morgan (Marine Room, Edgewater Beach hotel; 1,100; $1.25 min.). Morgan and Dorothy Dorben's floor show responsible for 3,100 last week.

Los Angeles

Freddy Martin (Ambassador; 900; $1-$1.50). Down among the sheltering palms there were another 3,000 last week.

Ozzie Nelson (Biltmore; 900; $1). Set the dial at 4,000 and there'll be only a slim shadow on either side.

St. Louis

Nick Stuart (Club Continental, Hotel Jefferson; 800; $1-$2 min.). Near zero weather first part of week congealed biz here, then a rising mercury helped it recoup to week's total of 3,500 patrons. Floor show augmented by The Gaylords, native ballroomologists.

Minneapolis

Edgar Drake (Minnesota Terrace; 500; $1-$1.50). Band and floor show acts, Fay & Gordon, Lee Sullivan and Talia Wermuth, going over nicely. Good nightly attendance averaging 450.

Location Jobs, Not in Hotels

(Los Angeles)

Tommy Dorsey (Palladium B, Hollywood, eighth week). Caught another 23,000 and turned over the stand last night (Tues.) to Benny Goodman for his first stop here.

Horace Heidt (Casa Manana B, Culver City, 13th week). Getting it all on the weekend for over 4,000.

Jan Garber (Trianon B, Southgate, third week). New brand of swing taking with the industrial workers in this end of town. Tabbed smart 6,500.

(Chicago)

Lou Breese (Chez Paree; 650; $3-$3.50 min.). With Joe E. Lewis sharing honors spot handled around 4,000 tabs last week.

Gracie Barrie (Blackhawk; 500; $1-$2.50 min.). Continues to build in popularity. About 3,600 last week.

(Minneapolis)

Freddie Fisher (Happy Hour; 650; no cover or min.). 'Schnickelfritz' band is in midst of seven weeks' run and continuing to attract fine business. Nightly attendance averages 700.

10 Best Sellers on Coin-Machines

(Records below are grabbing most nickels this week in jukeboxes throughout the country, as reported by operators to 'Variety.' Names of more than one band or vocalist after the title indicates, in order of popularity, whose recordings are being played. Figures and names in parenthesis indicate the number of weeks each song has been in the listings and respective publishers.)

1. There Are Such Things (13) (Yankee)	Tommy Dorsey	Victor
2. Heard That Song Before (5) (Morris)	Harry James	Columbia
3. Brazil (5) (Southern)	Jimmy Dorsey	Decca
	Xavier Cugat	Columbia
4. Moonlight Becomes You (9) (Famous)	Bing Crosby	Decca
5. Craziest Dream (12) (BVC)	Harry James	Columbia
6. Moonlight Mood (3) (Robbins)	Kay Kyser	Columbia
7. So Nice Come Home To (2) (Chappell)	Dinah Shore	Victor
	Dick Jurgens	Okeh
8. Dearly Beloved (14) (Chappell)	Alvino Rey	Victor
	Glenn Miller	Victor
9. Why Don't You Fall Love (15) (Harms)	Connee Boswell	Decca
	Johnny Long	Decca
10. Why Don't You Do Right (4) (Mayfair)	Benny Goodman	Columbia

OTHER FAVORITES

(These records are directly below first 10 in popularity.)

That Old Black Magic (Famous)	Glenn Miller	Victor
For Me, My Gal (Mills)	Judy Garland	Decca
	Guy Lombardo	Decca
Don't Get Around Much Anymore (Robbins)	Inkspots	Decca
Touch Texas (Southern)	Freddy Martin	Victor
It Started All Over Again (Embassy)	Tommy Dorsey	Victor
Please Think Me (Witmark)	Shep Fields	Bluebird
	Russ Morgan	Decca
Star Spangled Banner (Miller)	Elton Britt	Bluebird

Frank Natale, maestro at Union Grill, Pittsburgh, doubling between that spot and Huntsmen, staff band at WWSW, Pitt, where he has replaced Tony Farnore on the guitar. Farnore has taken a defense job.

Frank Andrini and his Argentinians postponing their tour of Albert Pic hotels to accept 10-week extension at Seventh Avenue hotel, Pittsburgh, where they've been featured for last six months.

Inside Stuff—Orchestras

Recurrent rumors last two weeks that Bill Goodheart, senior v.p. of Music Corp. of America in N. Y., was about to go into retirement to devote all his time to 'gentleman farming' in Indiana, is emphatically denied by him. Goodheart states that he will go on as he has been during the past year, spending a certain amount of his time at his desk and a certain amount on his acreage, putting out produce for civilian and military consumption.

Goodheart has been semi-active in MCA affairs for some months past. He has alternated between the office and farm since last fall, spending the majority of time on the latter, however. He's currently in N. Y.

While Bobby Byrne's orchestra undoubtedly will be disbanded within the next six months, when he enters the U. S. Air Force, it is still in operation. Rumors last week had the outfit already broken up, and opposition leaders were diligently seeking to hire some of his men. Byrne, a civilian flyer, enlisted in the Air Corps about two months ago and is waiting to be called for training.

Band is now on tour southward toward a location date at the Frolics club, Miami, now a servicemen's ballroom. It opens March 1.

Phil Spitalny has often been pointed out as the maestro who gets no headaches from the inroads of war on his musicians. His all-girl orchestra is outside the problems caused by conscription.

However, he was complaining to intimates last week that every time he plays an Army or Navy base with his band one of his girls manages to snare and marry an officer. Several such events have occurred. Couple weeks ago he was bemoaning the enlistment of a couple of his girls in the femme military auxiliaries (WAACS, WAVES, Marines).

When Gordie Randall, leader of WGY's house band, Schenectady, N. Y., reported to the Army for induction in Albany, the question of his full name arose. 'General Gordon Randall,' after the English general, 'Chinese Gordon,' was the reply. The induction officer cracked: 'It may have been General, but it's now private.'

Shortage of musical instruments has brought about thefts from bands in the San Francisco area. Boldest lifting of an instrument hereabouts was at the swank Palace hotel, where a thief entered the Rose Room and scrammed with the drum outfit of the Del Courtney orch, valued at $200.

USO's On-Again, Off-Again Attitude On Bands Is Upsetting the Agencies

Band agents are upset by the alleged dilatory tactics of USO-Camp Shows, Inc., relative to the projected paid tours of six bands through Army camps. For the past several weeks the band agents' committee and USO-CSI men have been meeting to select bands and set prices for summer swings over the Red and White camp circuits, and at each meeting there is a different decision as to whether the bands will be used.

At the moment the USO wants to forget the whole thing, because, it's said, no temporary draft deferment could be secured for musicians in the bands expected to be bought. USO is afraid that during the six-week tours too many of the bands' personnel would be conscripted.

There is to be a meeting today (Wed.) at USO-CSI offices in N. Y. at which the situation vill be ironed out, one way or the other. Bands which have been temporarily earmarked to hit the camp trail are Louis Prima, Dick Rogers, Muggsy Spanier, Barney Rapp, Ace Brigode and a Negro group as yet unselected.

Bobby Peters Now M.C.

Ft. Worth, Feb. 23.

Bobby Peters' band disbanded at the conclusion of a stand in Dallas and Peters came here to be m.c. at the Supper club while he renews efforts to become an Army flyer.

He said that many members of his bands have been lost to the armed forces in the last year and that most of those in the organization just folded would soon be called. He saw little chance of organizing a new band.

Band Bookings

Bobby Byrne, March 1, four weeks, Frolics, Miami, Fla.

Richard Himber, March 3, 10 days, Bradford hotel, Boston.

Bobby Sherwood, March 5, Rutgers U., New Brunswick, N. J.; Lehigh U., Easton, Pa.

Judy Kayne, March 1, week, Hofbrau, Lawrence, Mass.

Red Allen-J. C. Higgenbotham, March 31, 12 weeks, 331 Club, Los Angeles.

Lawrence Welk, March 1, Royal Palace, Galena, Ill.; 7-8, Capitol T., Madison, Wis.; 9, Appleton theatre, Appleton, Wis.; Sheboygan theatre, Sheboygan, Wis.; 11, Kenosha theatre, Kenosha, Wis.; 12-24, Casa Loma B., St. Louis; 25, Aud., Burlington, Ia.; 26-28, Orpheum theatre, Davenport, Ia.; 30-April 1, Orpheum theatre, Cedar Rapids, Ia.; 2-8, Orpheum T., Minneapolis; 9-15, Orpheum, Omaha; 16-18, Orpheum T., Sioux City, Ia.

Ina Ray Hutton, March 5-8, Temple theatre, Rochester, N. Y.; 2-4, Stanley theatre, Utica, N. Y.; 9, Camp Melville, R. I.

Ace Brigode, Feb. 28, four weeks, Hollywood Club, Kalamazoo, Mich.; April 20, five weeks, Pala-Mor B., Kansas City.

Tiny Hill, March 1, Palace theatre, South Bend, Ind.

Jimmie Lunceford, March 1, Ingersoll Hall, Phoenix City, Ala.; 2, Armory, Macon, Ga.; 3, Armory, Charlotte, N. C.; 4, Municipal Aud., Savannah, Ga.; 5, Township Aud., Columbia, S. C.; 8, Two-Spot Club, Jacksonville, Fla.; 9, Aud., Waycross, Ga.; 10, City Aud., Atlanta; 11, Armory, Durham, N. C.; 12, Odd Fellows Hall, Wilmington, Del.; 13, Armory, Wilmington, Del.; 14, Turner's Arena, Washington, D. C.; 15, Albert Aud., Baltimore, Md.

M-G MOVES UP MONROE PIC TO OUTFLANK ARMY

To avoid even the vague possibility that he will be called into service before going to work on his first film, Vaughn Monroe's date at Metro studios has been moved up to April 12. He originally was supposed to make 'Very Warm For May' for the company, beginning later in the summer, then was shifted to 'Broadway Melody of 1943,' which is to roll in May (with Tommy Dorsey), then moved to current spot. Film an Abbott and Costello starrer, is as yet untitled.

In order to get to the Coast by April 12 Monroe was obliged to cancel a March 30 date at the Sherman hotel, Chicago, for four weeks, and also move some theatre dates around.

Monroe is as yet in no immediate danger of being called by the Army. He is married and has one child.

Gas Ease-Up May Aid Band Spots

Detroit, Feb. 23.

New liberalization of gas rationing rules is regarded as a surefire help to the amusement business with the outdoor dance spots and parks seeing a chance for survival this season.

The OPA rule as it applies in this area means that the average motorist will have his A card for whatever driving he wants and the 60 miles it allows will take care of his shopping and pleasure needs. Understanding is that sufficient amount of gasoline to take the motorist to and from his job will be granted through the B and C cards which means less nibbling into the A ration for essential driving.

With the average citizen getting at least 60 miles a week with which to take care of his personal wants it gives a breather to outlying theatres which were beginning to feel the pinch and has caused amusement parks to decide to take the chance again this season and start booking of bands. While more clarification is wanted on the new OPA order, the early explanation was enough to make such spots believe that they could survive for another wartime year. Several here are adjacent to streetcar and bus lines but in view of the heavy load they have been carrying figured that opening this summer was a gamble.

The new liberalization will take plenty of load off the regular transportation lines so that the park customers will be more willing to take the ride as well as let the regular auto trade make such trips.

Eastwood Park and Jefferson Beach both have indicated that they will start looking around for bands while exhibitors count on a further boost to the generally strong biz in these parts.

Lombardo Again Tangled Up Between A Sponsor and Philly Theatre Date

Earle theatre, Philadelphia, is proving something of a jinx for Guy Lombardo's orchestra, just as California has proved Charlie Barnet's nemesis. Lombardo is booked for the Earle week of March 5, and it seems the radio department at Music Corp. of America, N. Y., assumed too much in okaying the performance of the band's initial broadcast for Ballantine Ale (CBS, March 8) from Philadelphia, without checking the sponsor. Unaware of the Philly booking, the latter distributed some 600 broadcast tickets to Ballantine dealers for a show to be done from N. Y.

Since the theatre will not allow Lombardo out of the commitment unless an equally strong name is available (there are none), MCA is feverishly digging up a show to substitute for Lombardo that night at the theatre while he comes to N. Y. That will probably be the arrangement, if the subs meets with the theatre's approval.

Couple years ago Lombardo was booked for the same house on a six-day basis (he refused to play Camden, N. J., on Sunday, a usual practice because Pa. blue laws forbid Sunday stage show operation in Philadelphia). He wanted Sunday open to do his then Bond Bread radio commercial. MCA booked him for the full seven days and then had to rush Eddy Duchin to Camden to fill for Lombardo. MCA paid Duchin.

As for Barnet, first time he went to California the Palomar Ballroom in L. A. burned down, destroying his instruments and library. Next time some of his men were involved in a marihuana scandal.

AFM NIXES GAC REQUEST FOR THORNHILL'S COIN

Because Claude Thornhill is in service, the American Federation of Musicians' executive board last week refused to turn over to General Amusement Corp. moneys held in escrow pending settlement of a complaint that Thornhill owed back commissions. AFM assertedly made no comment on whether it thought GAC's suit justified, but did give the agency permission to institute civil suit against the leader. That will not be done.

GAC's complaint sought approximately $3,000 from Thornhill, for some 10 weeks' commissions on theatre dates fulfilled just prior to Thornhill's enlistment in the Navy. Papers named Sy Shribman, Thornhill's manager, and Harry Guterman, attorney, parties to the case because Thornhill was under the impression Shribman was paying the disputed percentages. A check which Guterman was instructed to hold in escrow until the executive board decided the complaint was ordered forwarded to the leader. He is now pianist-arranger for Artie Shaw's Navy band, currently stationed in the Hawaiian Islands.

Iowa U. Frat Council Bans Use of AFM Music

Des Moines, Feb. 23.

State U. of Iowa Men's Pan-Hellenic council, representing 16 social fraternities, has passed a motion 'boycotting the American Federation of Musicians.' The motion calls for the ban of all union orchestras and provides for the use of recorded music at future fraternity dances and parties for the remainder of the semester.

The boycott grew out of the local union's protest against the use of a non-union orchestra for an inter-fraternity dance held recently. The protest forced the Pan-Hellenic council to abandon previous arrangements and hire a union organization.

The council originally had planned to use a navy dance band, a non-union group made up of enlisted personnel of the Iowa navy pre-flight school at Iowa City. Under that arrangement the council was to have donated $150 to Navy Relief and purchased war bonds totaling $300, since the navy band was volunteering its services. The local union protested to the pre-flight school officials, with the result that the navy's consent was withdrawn for use of the band.

Tax Support for Symph

Indianapolis, Feb. 23.

A bill permitting the city of Indianapolis to contribute toward the support of the Indianapolis Symphony Orchestra was passed, 63 to 20, by the Indiana House of Representatives here Tuesday (16) and sent to the Senate.

Under the measure, both the City Council and City Board of School Commissioners may each appropriate $25,000 a year for the orchestra.

LYMAN JUMPING FROM LINCOLN TO COMMODORE

Abe Lyman's orchestra will make what's probably an unprecedented move from his current job at the Lincoln hotel, N. Y., directly into the Commodore hotel, N. Y., March 30. Leader's reason for shifting from one hotel spot to another, without the usual interlude of theatre and other bookings, is the possibility that the recording situation will be ironed out. He is contracted to Victor's Bluebird sides, is a good seller, and by remaining in N. Y. he will be in the position of going to work on recordings immediately the record ban is lifted.

In order to take the Commodore spot, which is a William Morris agency exclusive, Lyman is obliged to secure a release from his Music Corp. of America booking contract, and get out of his current Lincoln booking one week earlier. At the Commodore he will replace current Hal McIntyre and displace Vaughn Monroe, who was originally scheduled to return, but is instead jumping to the Coast to make a Metro film.

Commodore is mulling the thought of operating its Century Room through the summer. Possibility is predicated on the fact that most people will not leave town this year because of gas shortages and the difficulties encountered in train travel.

Vaughn Monroe, who's a fall and winter fixture in the room, may play a six or eight-week date at the spot, beginning June or July. He is also booked to return in the fall.

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MILLIONS HEARD AND CHEERED EDDIE CANTOR'S FIRST PERFORMANCE LAST WEEK

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Disc Firms Reject AFM Proposal

Continued from page 31

the other way. All the average newspaper reader will recognize is that the union had offered a form of settlement, but when it comes to analyzing the complicated facets and principles of the proposal, the reader's grasp may not be so easy.

A high AFM official, on receiving the joint answer yesterday afternoon (Tuesday), said: 'Well, all we can do now is forget about the matter. If they (the recorders) should decide they want to make records, we'll be glad to consider any proposal they would like to make. We have made ours. There's nothing more we can say at present.' Petrillo, his New York office disclosed at the same time, was in Chicago.

It was rumored around the music trades last week that the recorders had been subjected to powerful pressure from financial and big business interests in and outside the amusement field. The recorders were told, it was reported, that they could not under any circumstances yield to the principle involved in the AFM's proposal, and that if the AFM was able to get away with it the proposition would serve as a precedent for future dealings with craft unions. It was contended that business and industry must stick together on this issue. Once a union was able to 'cut itself in' as 'a partner' on the proceeds of a business, it was further argued, there would be no stopping the rest of organized labor making use of a similar formula in its dealings with employers.

One recording source had suggested the making of a counter-proposal, but the idea failed to make much headway with the other conferees. This suggestion had to do with the putting of all union musicians engaged in recording on a royalty basis and leaving it to such union members to turn over a percentage of their royalties to the employment fund proposed by the AFM.

NAB Lists 'Complexities'

Washington, Feb. 23.

The National Association of Broadcasters last week put out a special Petrillo bulletin in which it said the record and transcriptions face 'nine major complexities' under the plan put forward by the American Federation of Musicians. These 'complexities' are:

1. The unsound public policy involved in the acceptance by any industry of an obligation to persons whom that industry does not employ, has never employed and with whom it has no relation.

2. The unsound public policy involved in permitting any organization to levy taxes upon employers and the public for unemployment purposes instead of leaving such taxing power to the Government.

3. The problem of whether the payment of such a sum would be regarded as an evasion of wage stabilization regulations since, under the precedent which would be created by the acceptance of the demands, any labor leader could, instead of asking for increased pay for members of his union, ask for an equivalent amount to be paid directly to the union itself.

4. The problems relating to income tax and other liability on any industry which made such a payment, especially since the labor union itself would be exempt from taxation on the amounts received.

5. The conflict between acceptance of such a principle and the desire of the War Manpower Commission to draw all citizens not engaged in necessary work into war industry.

6. The conflict with the anti-inflationary policies of the Office of Price Administration, which has frozen the cost of products and services at the prices charged during March, 1942.

7. The precedents which would be established with respect to other labor unions representing singers, announcers, actors, engineers, etc.

8. Conflict with the National Labor Relations Act, which forbids direct contribution by employers to unions.

9. The problems involved in the admission, implicit in the acceptance of such a principle, that Petrillo has a genuine grievance or any real unemployment problem.

U. S. JUDGE OKAYS 2D GOV'T SUIT VS. AFM

Chicago, Feb. 23.

James C. Petrillo and the American Federation of Musicians lost a round last week in their tiff with the Government, when Judge John P. Barnes, of the U. S. District Court, denied a motion to dismiss the second anti-trust suit filed here several weeks ago. The first suit, dismissed last October by Judge Barnes on the ground that it involved a labor controversy, was upheld last week by the United States Supreme Court. The second complaint, said Judge Barnes in a four-page memorandum, 'raises issues neither raised nor ruled upon in the earlier suit.'

Main issue of new suit is that Petrillo and the union had conspired 'to eliminate from the air independent radio stations which depend largely or entirely upon phonograph records or electrical transcriptions for their musical requirements.'

Judge Barnes instructed the union to file an answer to the Government's complaint within 20 days, after which a trial date will be set.

Swapping of Musicians Is a New Army Game

Detroit, Feb. 23.

Reports reaching here claim there is more trading of musicians in the Army than there ever was shuffling of players at a convention of the baseball leagues. Idea is that every camp wants a well-rounded combination, is jealous of the talent it has collected and swapping goes high among the brass hats.

One of the yarns concerns Capt. Glenn Miller, who currently is engaged in trying to build three top-flight bands for Uncle Sam. In the biggest deal so far, Capt. Miller is said to have swapped two saxes and a spare drummer, with a set of arrangements tossed in, for a clarinet whizz.

Red Allen and J. C. Higgenbotham's small combos open March 31 for 12 weeks at 331 Club, Los Angeles.

Recorders' Answer To Petrillo

Continued from page 31

far from creating unemployment, have been the source of much profitable employment to your members. This has been publicly and officially proclaimed on more than one occasion at your own union's conventions. Such records used in the home constitute at least 80 percent of the total phonograph record output, and thus, under your proposal, 80 percent of your tax would ultimately fall squarely on the public which buys records for home use and is in no way responsible for whatever unemployment you may claim exists.

(d) Duplicates Government Relief.

The Government has provided taxes for unemployment relief. A second tax for a new private system aimed at the same relief seems wholly unjustified. Similar proposals could, with no more excuse, be made by singers, engineers and others contributing to the high quality of our products. Any such private and isolated system of unemployment relief within an industry is not only contrary to public policy but would be in direct conflict with the various plans under discussion in Government circles for the expansion of uniform and nation-wide social security measures. No private and limited scheme for the benefit of a few within an industry can be pyramided on top of Federal and State social security plans without creating serious inequities. Certainly mere membership in a union should not entitle a member to special privileges from an industry which does not employ him but happens to employ some of his fellow members.

New Social Philosophy

We recognize that because a social philosophy is new it is not necessarily wrong. What you have proposed is a startling new kind of social philosophy for both industry and labor. While we believe that it is wholly wrong in principle, we doubt that either a single union or a single industry is qualified to be the final judge. Only the people of the United States are qualified to decide whether multiple systems of unemployment relief administered by a variety of private as well as governmental agencies shall now be created. Authority for the application of such basically new social theory should therefore come from the people's representatives in the Congress. Such sanction would necessarily be accompanied by rules and regulations defining the limits, requirements and approved objectives of such union relief funds, and subjecting the union and its administration of such funds to Governmental control and supervision. As in the case of pension and retirement plans created by corporations for the benefit of their employees, the Treasury Department would unquestionably desire to participate in such regulation and supervision.

More Reasons

This is not rhetoric but plain statement of fact, because only the Congress should be called upon to answer such fundamental questions as the following:

(a) Would not such a payment directly to a union offer an easy means of evading the 'wage freeze' regulations; or, on the other hand, would it not be deemed an indirect increase in compensation to the members employed and, as such, in violation of the regulations?

(b) If, on the other hand, it were ultimately determined that the additional payment directly to the Federation were not additional compensation, direct or indirect, to the employees, would not such a payment be merely a gratuity, and therefore a waste of a company's assets which would subject the company's management to liability under the law?

(c) Would not your proposal be in violation of Section 8 of the National Labor Relations Act which provides that it shall be an unfair labor practice for an employer to 'contribute financial or other support' to any labor organization?

(d) What would the Treasury think of your proposal if it resulted in diverting taxable income in the hands of the employer to non-taxable receipts in the hands of your union?

(e) If on the other hand the Treasury Department refused to allow such payments as a deductible expense of the employer, would not the employer be compelled to pay not only the contribution to your fund, but also an income tax on the amount of that contribution?

(f) Would not any plan for creating artificial employment for unemployed members of the Federation be contrary to the policy of the Manpower Commission, which is seeking to draw into War industries at least those persons not presently employed?

(g) Would not such a payment as you propose subject both you and us to the charge of a conspiracy to maintain or to increase prices—and a resulting prosecution by the Government or civil suit by an injured consumer?

Only if you procure Congressional authority for the creation of a fund in accordance with your proposal could such a proposal become operative without raising many presently unanswerable questions.

Pending such Congressional authority for a plan which you yourself have termed 'absolutely new,' we suggest that you permit your members to return to work immediately and produce phonograph records and transcriptions which are sorely needed for both civilian and military morale.

You know of course, that we stand ready to meet with you at all reasonable times when you have anything further to submit. We want you also to know that the views here expressed represent our individual as well as our joint decisions.

(Letter was signed by Associated Music Publishers, Inc., Empire Broadcasting Corp., Lang-Worth Feature Programs, Inc., Columbia Recording Corp., Decca Records, Inc., RCA-Victor, Muzak Corp., Radio Recording Division, NBC, Standard Radio, World Broadcasting System, Inc., C. P. MacGregor, Soundies Distributing Corp.)

Joe Negri, guitarist, and Henry Poole, saxman, have joined Shep Fields band at Beverly Hills Country Club in Cincinnati. Negri replaces Nick Daquila, who has taken a defense job, and Poole succeeds Bob Lawson, recently inducted into the army.

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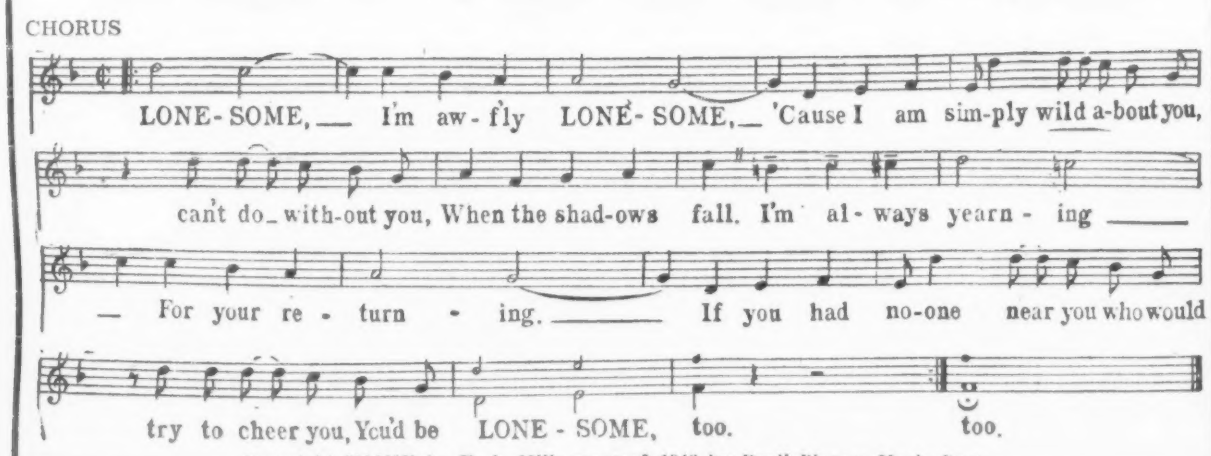

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MUSIC'S STILLED VOICE

Like the Shakespearean wheeze about the play being the thing, it's equally axiomatic that the song's the thing. Tin Pan Alley's effusions make possible an industry whose annual worth is placed at $50,000,000, taking in what popular music means to dance bands, recorders, radio, etc.

Yet, amidst all the Petrillo vs. radio and Petrillo vs. recording tiffing, the music men are inarticulate, stymied and stumped. Per usual—caught in the middle.

Even if the AFM has veered its fight away from the broadcasters to the jukeboxes, it still dams the flow of new pop music to the U. S. and world consumers; and estops the creation of a new fund of pop ditties until the sundry factions make their economic peace.

The songs, without which no jukebox or loudspeaker would be worth a peep, as well as their song-makers, again must idle on the sidelines until the mechanical and real-life interpreters of this music make their peace.

It seems an inequitable strangulation of expression, considering the importance of the source fountainhead.

Harms Up 3,000 Pts. in Tentative New ASCAP Availability Ratings

The ASCAP publishers' classification committee doesn't have to submit its list of revised availability ratings until the end of March, but several of the changes it has already made are expected to cause considerable debate within the industry. Any availability rating that has been chalked up by the committee to date is regarded by it as merely tentative and subject to later votings by the full membership of the committee. A goodly percentage of the 12-man committee has been absent during the various sessions, some being in Florida at the time, others in California.

The biggest tentative boost of them all is the one granted to Harms, Inc., one of the catalogs in the Warner Bros. group. The change recommended for Harms entails a jump from 8,500 points to 11,500 points. The Mills Music, Inc., catalog has been listed for a tilt of 200 points. The Santly-Joy, Bregman-Vocco-Conn, and Ager, Yellen & Bornstein catalogs have been pencilled in for an additional 100 points each, which would give each catalog a total of 1,200 availability points. The A-Y-B catalog is now owned by the Warner group. Miller Music Corp., part of the Metro-Robbins group, has been recommended a raise of 100 points also, while ABC Music, Inc., has been demoted 150 points. Saul Bornstein, head of ABC, has been on the Coast for several weeks.

All the other major popular and standard catalogs, such as Witmark, Remick, Robbins, Feist, Shapiro-Bernstein, G. Schirmer, Carl Fischer, are due to remain about where they are, as far as the new availability setup is concerned.

Jule Styne and Sammy Cahn wrote 'The Best Tunes of All Move to Carnegie Hall, But What Became of That Song of Mine?' for 'Thumbs Up' at Republic.

British Best Sheet Sellers

(Week Ending Feb. 4, 1943)

London, Feb. 4.

My Devotion.....C-C
My Sunshine .....Southern
Moonlight .....Chappell
Question & Answer.....Lafleur
When Lights Go On.....Dash
Love is Song.....C-C
Praise Lord .....Wood
Moon My Son.....Maurice
Constantly .....Chappell
Kalamazoo .....Chappell
Idaho .....Chappell
First Waltz .....Gay

Baron Elliott, Going Into Army, Giving Up Band

Pittsburgh, Feb. 23.

Baron Elliott, dance band maestro and director of staff orch at WCAE, MBS outlet here, now in the process of disbanding his outfit for the duration, result of Elliott's recent call to military service. Passed his first physical last week and expects to be called up some time next month. Elliott's married.

Until recent ban on pleasure driving, when Bill Green's Casino folded, Elliott doubled between there and WCAE job. Recently he landed a commercial for a brewery on WCAE, and several other bands are now auditioning for that account as well as for the staff job.

WINS, N.Y., Rebroadcasts Discs of NBC Shows

WINS, N. Y., will rebroadcast as transcriptions, two Procter & Gamble soapers aired as live shows over NBC. Oxydol's 'Vic and Sade' will be beamed Monday through Friday, 12:15 to 12:30 p.m. and Chipso's 'Ma Perkins' follows, same days, 12:30 to 12:45 p.m.

Compton is the agency.

Johnson's Estate, $10,543

Howard E. Johnson, songwriter, who died May 1, 1941, left a gross estate of $10,543 and a net of $8,599, according to an appraisal made on Thursday (18) by the state tax commission.

Johnson left $5,000 to his widow, Mrs. Edna L. Johnson, plus half the remainder of his property. The remaining half went to his father, Charles H. Johnson, of Torrington, Conn.

ASCAP Wins 1st Round in Suits By D.&H., Gem

ASCAP has gained a partial victory in the suits which the publishing firms, Denton & Haskins Corp. and Gem Music Corp., had filed against it in the N. Y. supreme court. Justice Aaron Steuer last week granted an ASCAP motion dismissing one of the two actions involved in the litigation. D&H and Gem had asked for a declaratory judgment so that their rights would be protected upon the expiration of their present agreements with ASCAP, but the judge ruled that the move was far too premature as the agreements had until Dec. 31, 1950, to go.

The two firms wanted the court to declare that ASCAP's authority to administer their catalogs ended with the expiration of the present agreements, and that if D&H and Gem elected not to renew in 1950 ASCAP would be barred from administering the rights of the ASCAP writers whose works were part of the D&H and Gem catalogs. Motion for dismissal had been argued by Louis D. Frolich, of ASCAP general counsel.

The other suit which the two firms filed at the same time seeks an accounting of ASCAP's financial affairs for the past 10 years. George Whiting, an ASCAP writer member, is a co-plaintiff in this action.

CUBA'S SALUTE TO ITS 3 TOP SONGSMITHS

On Feb. 22 the Cuban government presented a golden medal to each of its three leading composers—Ernesto Lecuona, Eliseo Grenet and Moises Simons. The occasion was a celebration which marked the first time in many years that all of these three men have been in Cuba simultaneously.

Lecuona has travelled extensively, usually in South America; Simons has lived for some years in France, from where he recently escaped after many hardships; and Grenet has spent a good deal of his time in New York City. All of them have done a great deal to popularize the music of Cuba in the various lands which they visited.

The Columbia Broadcasting System broadcast the gala concert, which took place at the Auditorium Theatre in Havana at the time the medals were awarded. The broadcast was heard throughout the U. S. and all Latin-American countries. The outstanding compositions of each one of this musical trio were heard.

Pubs Nix Contactmen Union's Tabu Of 'Unfair Practices' Plugs on 'Sheet'

Following protests from numerous publisher-subscribers, the Accurate Reporting Service turned down Monday (22) the request from the contactmen's union that the service omit from its daily recapitulations the songs broadcast by bandleaders or singers deemed 'unfair' by the union. The ARS, in a circular letter, had asked its subscribers whether they had any objections to the proposal and the responding publishers in most cases declared that they thought the union had exceeded its proper province in the music industry.

In a letter to its subscribers yesterday (Tuesday), ARS pointed out that it had made no move to conform to the union's request pending receipt of the publishers' reactions. Stated the letter, 'It has always been our policy to render a complete and accurate report of programs broadcast daily, and we feel that to deviate from this procedure would seriously impair the usefulness of our service.'

The exclusion of the 'unfair' performance was to be confined to the recap lists, since the union's primary interest was to see that such plugs were deprived of their publicized value, the published weekly tabulations of the tunes most played on the networks. The reports still show all songs performed on various network programs, regardless of whether the performers are 'unfair' or otherwise.

The request was made to Accurate in a letter signatured by Joseph R. Brodsky, counsel for the union. Brodsky wrote that the ARS' cooperation was sought as part of the unions' efforts to 'establish and maintain decent ethical practices in the music publishing industry insofar as contact work and personnel are concerned.'

'These efforts,' stated the letter, 'are supported by the music publishers of our country, with practically all of whom we have fair trade agreements; these publishers are also subscribers to your service. . . . For your further information, please be advised that we place on our unfair list only those interpretive artists whose practices are injurious to the music publishing industry, including contact personnel and music publisher alike.'

Publishers' List Best Sellers

Week Ending Feb. 20

Heard Song Before.....Mayfair
As Time Goes By....Remick
There Such Things.....Yankee
Moonlight Becomes.....Famous
For Me and Gal.....Mills
Nice Come Home.....Chappell
Brazil .....Southern
Star Spangled Banner....Miller
Why Fall In Love.....Harms
When Lights Go On.....CLP
Had Craziest Dream.....BVC
Please Think of Me....Witmark
Army Air Corps.....Fischer
Roseann Cross.....Shapiro
That Old Black Magic...Famous

ASCAP to License Longhair Spots

Hollywood, Feb. 23.

ASCAP has decided to extend its operations to the licensing of concert and symphony halls. So John G. Paine, ASCAP general manager, who is here to attend a general meeting of the Society's westcoast membership, disclosed Monday (22). Paine declared that ASCAP figured that it would take in around $150,000 annually from such music users.

The Society had debated the question of licensing the concert field for five years. Recent pressure from the membership, particularly those with classical repertoires, forced action on the issue.

PLUGGER JOHNNY GREEN MUGGED IN N. Y. SUBWAY

Johnny Green, contact man for Santly-Joy, N. Y. music publishing firm, was mugged by unknown assailants on the IRT subway platform at Seventh avenue and 50th street, N. Y., early Friday (19) morning. Green was awaiting a train about 4:30 a.m., on his way home, when he was hit on the back of the head, punched and left unconscious in a telephone booth. He didn't come to for almost two hours.

When he came to, Green staggered upstairs and was taken to a hospital and then home. His losses in the robbery were not immediately established. He is an ex-fighter, but since he was attacked from behind and knocked out he had no chance to defend himself.

Chi Symph Names Defauw

Montreal, Feb. 23.

Official announcement has just been made here of the appointment of Desire Defauw, conductor of La Societe des Concerts Symphoniques de Montreal since 1940, to be conductor of the Chicago Symphony Orchestra, succeeding the late Frederick Stock.

Defauw was the conductor of the Brussels Conservatory Orchestra and musical director of Radio-Belge. He will give his last concert here in May and take up his Chicago duties in the fall.

Hold Off Decision In Jewel Vs. Feist

Federal Judge Edward Conger Friday (19) reserved decision in the case of the Jewel Music Co. against Leo Feist, Inc., following a four-day trial. Jewel charged that Feist's 'Drummer Boy' number was an infringement of the composition, 'Carnival in Cotton Town,' which Jewel claims was written in 1936. 'Drummer Boy' was especially turned out for Metro's filmusical, 'Strike Up the Band' in 1940, and turned over to Feist for publication the same year.

Roger Edens, a staff composer and arranger for Metro, did 'Drummer,' while 'Carnival' is the work of Jules Loman and Luis Riga. Edens came on from the Coast to testify. He's a Metro contract composer. Julian T. Abeles represented Metro.

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Inside Stuff—Music

The new Satevepost accords Paull-Pioneer's forthcoming '(We're Gonna Make Sure) There'll Never Be Another War,' by Ira Schuster, Joe Meyer and Nelson Cogane, a terrific trailer, perhaps the most unusual national plug on a new song that was ever 'landed' in a national mag. It's part of a personality story on the three songsmiths, written by Maurice Zolotow, who is now under SEP contract to do 'Broadway stuff,' and is captioned 'How to Write a Song Hit.' In somewhat hysterical manner Zolotow details how inspiration came to Schuster, Meyer and Cogane (who manifest they're good self-publicists) and how they placed the number with Max Mayer of Paull-Pioneer. It's good reading, if factually somewhat awry, such as Harry (for Henry) Spitzer, and a 5c royalty (it's usually 3c).

Miller Music explains that Sam Coslow's legal 'victory' was merely a situation between him and the estate of Dr. Will Grosz, composer of 'Make-Believe Island,' with Nick and Charles Kenny as co-authors. Coslow had a claim on the melody, and the new title pages now give him and Grosz co-billing and he shares in the late tunesmith's equity in the song. Miller itself paid Coslow nothing.

The compilers of the song list for Lucky Strike's 'Your Hit Parade' program (CBS) apparently waited for 'I've Heard That Song Before' to become the No. 1 sheet seller before giving it any recognition. 'I've Heard That Song' received its first airing on 'Hit Parade' Saturday night (20).

Opera-Concert World

By EDDY SMITH

'Norma,' 'Otello' and 'Rigoletto' have been dropped from the Metropolitan Opera Company's N. Y. plans for this season.

The only new opera planned for the La Scala, Milan, season this winter is reported to be one by Tito Schipa, for 25 years a leading lyric tenor of the Chicago and Met companies, and theretofore known only as a composer of insignificant songs.

Fortune Gallo, general manager of the Chicago and San Carlo Opera companies, will send the latter company on tour for 12-15 weeks starting in May. Gallo will play Boston, since the Met is not going there, and will give summer opera in Washington.

Elisabeth Rethberg, who retired this year after 19 years with the Metropolitan Opera Co., is writing a book. Title is 'Don Giovanni.'

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MY DREAM OF TO-MORROW

A Powerful Lyric A Swell Melody

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The Big Gang Song Our Boys Are Singing Both Here and Overseas

MOVE IT OVER

Loads of extra verses about what the PRIVATE told the SERGEANT. We're on this for the duration.

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Our Boys Sing It—The Gals Love It

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Clever Rhythm Novelty

SANTLY-JOY, Inc., 1619 Broadway, New York
TOMMY VALANDO, Prof. Mgr.
PAUL SALVATORI Chicago JACK FAY Boston MURRAY LAZAR Hollywood

And No Moon

The latest bit of musical fancy with a North African link that has come out of Tin Pan Alley is 'Dirty Gerty from Bizerte.'

It's a novelty song by Robert Coterill, with Shapiro, Bernstein & Co. as the reported publisher.

Met Opera 72G Last Wk., Net 4G

The Metropolitan Opera Co. rolled up a gross of $72,000 this past week, with an estimated net profit of $4,000, making the season's approximate profit $37,000 to date. Company will go to Chicago on tour for two weeks beginning March 22 and then to Cleveland. Regular season in N. Y. will be extended two weeks on non-subscription basis, one week before Chicago and one week after. Montreal-Toronto season still in state of negotiation, although prospects seem unlikely now.

Friedrich Schorr, 55-year-old Hungarian baritone who has been the mainstay of the Wagnerian baritone wing of the Met since 1923, retires on March 2 with a performance of 'Siegfried.'

Lauritz Melchior missed his first performance at the Met Saturday (20) in 16 years, due to a severe cold.

Rio de Janeiro and Buenos Aires are both planning major Wagner seasons for their summer opera, and Lauritz Melchior and Helen Traubel have been signed.

Josef Hofmann's forthcoming concert at Carnegie Hall, N. Y., is his 150th at that institution. The pianist, now in his 56th year, has played more often at Carnegie, the mecca of all concert performers, than many concert artists have played in their entire careers elsewhere.

Fight Hypos Symph

The fight between the discharged members of the N. Y. Philharmonic Orchestra and the managers of that organization has increased attendance and enthusiasm for the orchestra at its performances at Carnegie Hall. The public apparently is in full sympathy with the members who were let out and is coming to performances to cheer them. The organization is not rated overly high by the N. Y. press, which has consistently complained of a lowering in standard since the days of Arturo Toscanini. Dispute is expected to be ironed out when members who were let out secure positions with other organizations and the management agrees to a 30-week season instead of the current 28 weeks. The management allegedly asked the union for a 24-week season, supposedly as an arguing point.

The American Guild of Musical Artists has notified its singing members not to sign new contracts with the Metropolitan or Chicago Opera companies until the basic agreements have been ironed out. The Met contract, a three-year document, expires May 31, while the Chicago agreement has already ended, with that company allegedly owing 16 dancers two weeks rehearsal pay prior to the opening of the season Nov. 7, 1942.

Presently on AGMA's unfair list are producers Gustave Kotanyi, Saul C. Colin, William Reutermann, A. Colantoni and E. J. Santoro.

Hoagy a Publisher

Hollywood, Feb. 23.

Formation of Carmichael (Hoagy) Music Publications has been completed by the songwriter and his general manager, Walton Goldman. Harry Kessell is the Hollywood rep; Herb Reis, New York, and Fred Dempsey, Chicago.

Goldman will divide his time between the New York and Hollywood offices.

NBC, CBS, Blue, Mutual Plugs

Following tabulation of popular music performances embraces all four networks—NBC, CBS, Blue and Mutual—as represented by WEAF, WJZ, WABC and WOR, N. Y. Compilation herewith covers week beginning Monday through Sunday, Feb. 15-21, from 5 p.m. to 1 a.m., and is based on data provided by Accurate Reporting Service, regular source for music publishing industry.

TITLE	PUBLISHER	TOTAL
Brazil—†'Saludos Amigos'	Southern	37
Saving Myself For Bill	Chappell	30
You'd Be Nice Come Home To—†'Shout About'	Chappell	29
Taking a Chance on Love—†'Cabin in Sky'	Feist	29
Take It From There—†'Coney Island'	Miller	29
That Old Black Magic—†'Star Spangled Rhythm'	Famous	28
I've Heard That Song Before—†'Yth on Parade'	Mayfair	28
Moonlight Mood	Robbins	24
There Are Such Things	Yankee	20
Weep No More My Lady	Dorsey	20
Don't Get Around Much Anymore	Robbins	20
A Touch of Texas—†'Seven Days Leave'	Southern	20
I Just Kissed Your Picture Goodnight	Crawford	19
There's a Ray of Sunshine	Lincoln	19
There's a Harbor of Dreamboats	Shapiro	18
When Shepherd Leads Sheep Back Home	BVC	17
For Me and My Gal—†'Me and My Gal'	Mills	16
Three Dreams—†'Powers Girl'	Remick	16
Why Don't You Fall In Love With Me?	Harms	15
My Dream of Tomorrow	Santly	14
Tulips Are Talking Tonight	ABC	14
Please Think of Me	Witmark	13
I Had Craziest Dream—†'Springtime'	BVC	11
Four Buddies	Broadway	11
Moonlight Becomes You—†'Road to Morocco'	Famous	10
It Can't Be Wrong—†'Now Voyager'	Harms	10
It Started All Over Again	Yankee	10
As Time Goes By—†'Casablanca'	Remick	9
Canteen Bounce	Marks	9
*I'm Getting Tired So I Can Sleep	Army	9
Let's Get Lost	Paramount	9
There's a New Fire Burning Old Fireplace	Mutual	9
I Don't Believe In Rumors	BMI	8
Mumble Jumble	RYTVOC	8
Stuff In Your Cuff	Dorsey	8
What's the Good Word, Mr. Bluebird	Berlin	8
Roseann of Charing Cross	Shapiro	7
Slender, Tender and Tall	Leeds	7
When Lights Go on Again	CLP	7
Hey Good Lookin'—†'Something for Boys'	Chappell	6
Begin the Beguine	Harms	6
Happy Go Lucky	Paramount	6
Ol' Man River—†'Show Boat'	Harms	6
Out of This World—†'Powers Girl'	Remick	6
Someone Else's Sweetheart	Shapiro	5
Why Don't You Do Right?	Mayfair	5
Are Yuh Spoken Fer?	BVC	5
Old Man Romance	Witmark	5
When the Gooses Come to Massachusetts	Santly	5
*This Is the Army, Mr. Jones	Army	5

*†Filmusical. *'This Is the Army' publishing subsid.*

Music Notes

Edward Cherkose and Edward Kay cleffed 'Sweet Billy Brown' and 'Louis the Looey' for 'Sarong Girl' at Monogram.

Franz Waxman turned in an original score for 'Edge of Darkness' at Warners.

Walter Donaldson and Mort Greene wrote 'Nevada,' to be sung in 'What's Buzzin', Cousin?' at Columbia.

Louis Herscher wrote 'Woogie Hula' in collaboration with Marvin Hatley, and 'Saronga' with Andy Iona for Monogram's picture, 'Sarong Girl.'

Roy Webb writing the score for 'The Fallen Sparrow' at RKO.

Morris De Pack cleffed 'Moonlight Holiday' for the George Pal Puppetoon, 'The Trunk That Flew.'

Mack Gordon teamed with James Monaco on the score for 'Imagine Us' at 20th-Fox.

David Snell started his scoring job on 'Man From Down Under' at Metro.

Bronislau Kaper draws the music direction on 'A Guy Named Joe' at Metro.

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ARTHUR WIRTZ FLAYS AGVA

Ward Heads Frisco AGVA

Arthur Ward, former member of the national board and N. Y. local of the American Guild of Variety Artists and chairman of the advisory committee which has been seeking sweeping organizational changes in the N. Y. local, goes to the Coast the latter part of the week to take over the San Francisco AGVA office.

Appointment of Ward, who goes on the national AGVA payroll, was disclosed yesterday afternoon (23) by Matt Shelvey, who formerly headed the Frisco office and was brought east last month to take over as national administrator.

Status of the Ward committee, in view of new appointment, remained a matter of speculation last night, pending huddles later this week.

AGVA Virtually Assured of Loan By 4A's to Stabilize Organization

As Matt Shelvey, national administrator of the American Guild of Variety Artists, moved to effect his new organizational setup, virtual assurance of additional coin from the parent Associate Actors and Artistes of America was received during the past week. It's now figured the financial hypo should give AGVA more than an equal chance to get on its feet, after nearly three years of chaos within the organization, chiefly deriving from its economic unsoundness.

The international board of the Four A's has already sanctioned the loan, contingent on the approval of the sister unions. The latter, in turn, want assurances that the national office will effect much needed economies and stabilize the organization.

Shelvey, however, gave them the answer several weeks ago when he inaugurated his program for AGVA's survival and set up three national field representatives armed with authority to let the ax fall where and when necessary in order to bring the various AGVA locals throughout the country into line. To them has been entrusted the task of effecting sweeping changes where inefficiency is rampant; to serve notice on the various locals, particularly those delinquent in payment of per capita tax to the national administration, that unless the locals become more self-sustaining and contribute to the financial support of the national office, they will be liquidated and a national rep sent in to take over jurisdiction.

Shelvey indicated over the weekend that the job of national field rep for the eastern area may go to Arthur Kaye, organizer for the N.Y. local in charge of the Broadway nitery district and former exec sec-

(Continued on page 39)

ROSE, AGVA TO SIGN PACT BY TOMORROW

Signaturing of pact between Billy Rose and the American Guild of Variety Artists for a minimum basic agreement covering members of the touring Diamond Horseshoe Revue, 'Mrs. Astor's Pet Horse,' has been set for today (Wednesday) or tomorrow. Unit is currently on the Coast.

Contract was slated for inking last week, but last-minute snag was encountered, with Florine Bale, exec secretary of the Los Angeles AGVA local, reporting to Matt Shelvey, national administrator, that many members of cast refused to sign up. Since then, the Coast rep reports, all have agreed to AGVA membership terms.

Al Trahan Very Ill

Al Trahan is ill in the Polyclinic hospital, New York, suffering from bronchial pneumonia, an abscess on the lung and a strep throat.

He underwent a second operation last Thurs. (18).

FREMONT WITH VAUGHN

Pittsburgh, Feb. 23.

Morry Fremont has just been appointed manager of Pittsburgh office of Vaughn Attractions, local booking agency operated by Harp Vaughn, sportsmen and one-time pro football player here. Vaughn also has a branch in Jacksonville, Fla.

Fremont succeeds Frank Matesic, now engaged in war work.

Indiana House Passes Bill Vs. Cafe Fire Hazards

Indianapolis, Feb. 23.

Another measure to put teeth in the state fire prevention law as means of preventing disasters such as the recent Boston nightclub fire was passed by the Indiana House of Representatives here last week.

Approved unanimously and sent to the Senate, the bill permits state fire marshal to close by injunction any nitery or place of public assembly found to constitute a fire hazard.

AGVA Sets Drive For Upstate N. Y.

Seeing a potential membership of 500 working performers in niteries, roadhouses, etc., in the territory lying between New York and Syracuse, the national office of the American Guild of Variety Artists has arranged for the opening of an Albany office to take care of the previously unorganized area.

Matt Shelvey, national administrator of AGVA, has appointed Abe Kline, previously an organizer for the International Ladies Garment Workers' Union, to make a four-weeks' survey throughout the territory. Pointed out by Shelvey that while Kline has no show biz background, he has numerous contacts with vaude and nitery performers. Chiefly, however, he's been chosen because of a thorough knowledge of labor conditions.'

Before officially designating Albany as a national area, Shelvey will await Kline's survey recommendations. If the report points up the need for immediate organization, Kline will be appointed national representative and go on the AGVA payroll. Estimated by Shelvey that there are literally hundreds of cafes, niteries, roadhouses, etc., with floor shows, from whose talent the membership can be recruited.

AGVA SETS NEW SCALE FOR COAST CLUB DATES

Los Angeles, Feb. 23.

American Guild of Variety Artists announced a new scale for club dates in this area, ranging from $10 net for a single to $28 for a quartet appearing within one to 15 miles from the centre of the city. Agents are being notified this week by Florine Bale, executive secretary of the Los Angeles Local of AGVA, that the new rates go into effect March 1.

Long distance rates are varied according to the mileage. Between 16 and 30 miles the wage is $12.50 for a single, $20 for a team, $27 for a trio and $32.75 for a quartet, with $9 for chorus members. The distance runs up to 100 miles where the minimum is $17.50 for singles, $27.50 for teams, $37 for trios and $52.25 for quartets.

Richard Himber has been announced as the opening band of the summer season at the Peabody hotel's Plantation Roof Garden, Memphis.

ASKS PROBE OF 'RACKETEERING'

Arthur M. Wirtz, in a letter to Kenneth Thomson, executive secretary of the Screen Actors Guild, appealed last week for a 'thorough investigation of the racketeering methods that have been imposed by the American Guild of Variety Artists upon reliable producers of shows.'

'I personally consider it a privilege to be on the unfair list of AGVA,' Wirtz wrote Thomson, 'and until the organization is cleaned up, I hope I will head the list...I think I should publicly expose my past experience with AGVA in the hope that some governing body will make such an investigation.'

Wirtz has been at odds with the international board of the Associated Actors and Artistes of America, the latter demanding that he live up to an agreement to negotiate with Four A's reps for a contract with AGVA on the Sonja Henie's 'Hollywood Ice Revue for 1943.' Wirtz had served notice to the Four A's board that he was willing to negotiate with Thomson, but wanted no part of other negotiators.

'I was very disappointed,' Wirtz wrote Thomson, 'that I did not receive a reply to my letter of Jan. 11, as I was most anxious to fulfill my end of the agreement made through the efforts of the Labor Commissioner of Indiana whereby it was agreed that I would enter into a contract with AGVA, provided 51% of the members of my cast desired such action.

Raps Certification

'I think it is only fair you should know that the certified list of AGVA members as sent to me by Walter Greaza was not a true and correct certification. The members of my cast voluntarily signed and submitted to me a petition stating exactly the opposite. I still have this petition in my possession and at any time you wish to see it I will be more than happy to show you that AGVA was running true to form. In the case of my former contract with AGVA, it was proven that AGVA could not live up to a written contract, and the certification of members AGVA was supposedly representing in my Sonja Henie cast is evidence that AGVA again is not telling the truth. The petition signed by the members of my cast proves this. Had we held our meeting and asked the cast to vote on whether they wished me to sign an AGVA agreement, I am certain there would have been practically 100% vote to the contrary.

'I cannot understand why a man in your position or men in the position of some of your affiliate organizations, tolerate this kind of action. I do not see how you could expect me to have any confidence in AGVA or expect AGVA to live up to a written contract when they cannot tell the truth and are continually releasing false statements and publicity.

'You know that I am an executive of several companies, all of which are 100% unionized, and my sympathies lie with good union organizations, but I cannot afford to enter into contracts on behalf of our responsible companies with an organization that is publicized as being near bankrupt, has no officers or directors, and does not permit its members to have a voice in the management of their own union.

'I have given employment to a great number of people and have a record of having paid the highest wages prevailing in the particular line of endeavor.'

Capts. Piermont, Cullen On Offshore Army Duty

Capts. Sidney H. Piermont and Mike Cullen, both formerly with Loew's, have left for offshore duties with the Army special service unit.

Piermont was Loew's vaudeville booking head before going into the army, while Cullen was district manager for Loew's out-of-town.

Camp Shows Talent Dearth Becomes More Acute Due to Draft Crisis

Refusal of local draft boards to defer performers seeking to join camp show units going overseas is forcing officials of USO-Camp Shows, Inc., to recruit talent for the offshore base assignments from men who are servicing camps within the U. S.

Tendency of the draft boards, particularly within recent weeks, to thumbsdown on appeals has created a serious manpower problem for the USO-CSI execs. In the light of the recent declarations by War Manpower Commissioner Paul McNutt and Selective Service boss Hershey, that all able-bodied men between 18 and 38 must be considered essential for induction regardless of dependency, the ultimate effect on camp shows can no longer be treated lightly, according to Lawrence Phillips, CSI exec. v.p.

It's estimated by Phillips that probably 60% of the paid male talent now servicing army camps and navy bases for CSI are within the draft range and, in view of their non-essential rating, subject to call for either active service or transfer to vital war work.

CSI Anxious to Get Going

It's because CSI is particularly anxious at this time to get its offshore base units into full operation that it has begun recruiting talent for the overseas jaunt from the already deferred and over-age actors currently touring camps within the U. S.

As an illustration of the drainage already experienced, it's pointed out that only two acts remain of the original 'Full Speed Ahead' unit, part of the CSI white unit. The other acts have been enlisted for the offshore trips. Making replacements for the unit, as well as many others whose acts have been drained for the overseas jaunt, is one of the problems with which CSI execs are attempting to cope.

In view of the morale aspect associated with performers who have identified themselves with CSI, draft boards until recently have frequently shown leniency by granting deferments to performers slated for overseas jumps, especially in cases where CSI execs felt justified in going to the boards and asking them to exercise their permissive discretion.

No Deferments Likely

However, the extensive offshore routes mapped by CSI—which will encompass every fighting front on the globe—now calls for trips lasting up to a year. Maximum period for deferment is six months, and even so, Camp Shows execs see little likelihood of draft boards allowing the deferments in the future for even the half-year period in view of the WMC's stepped-up manpower demands. Pointed out by Phillips that, even though it's left to the discretion of the individual draft boards, there are certain basic rules that must be followed, and in the absence of specific provisions exempting performers, there's little reason to expect that the CSI talent will be extended special privileges.

Already the inroads made by the draft have disrupted a number of onshore camp show circuits, with many acts broken up by the departure of the male members into the armed services. But up to now it has not been at any alarming rate. The future, however, bodes no such outlook, with CSI execs resigned to the inevitability of the supply of talent becoming increasingly limited.

Ciro's, London, Reopens In May; Closed Since War

London, Feb. 9.

Ciro's, one of the oldest cafes in the West End, which closed soon after the outbreak of war, reopens in May. Promoters and backers are Rubins Bros., hosiers; this is their first fling into the nitery biz.

Band attraction there will be Art Thompson, newly formed aggregation, which Bob Barnett has also acquired for the Embassy, replacing Harry Roy, who starts vaudeville tour Feb. 22.

Pitt Test Case On Nitery Mixing

Pittsburgh, Feb. 23.

Niteries all over Pennsylvania are eying with interest Villa Madrid's appeal against 15-day liquor license suspension on a charge of entertainers mixing with the customers. It comes up today (Tuesday) and decision is expected within next few days. First time any hot spot has decided to battle state booze board on this particular citation, but Etzi Covato, one of three owners of Pittsburgh cafe, decided to make a test case of it.

According to strict letter of law, performers can't sit at tables with patrons even if patrons happen to be close friends or relatives. That goes for musicians, too. Nitery owners have always paid the fine when charge has been pressed.

Taboo originally had a legitimate background, having been directed against clubs which hired big lines of girls merely for the purpose of having them mix with stags to swell drink sales. However, it's been elaborated on since then, and agents have clamped down on spots where headline act has been just seen at a table with a customer with no drinks proferred. Such a situation Covato claims, existed when Villa Madrid was cited, which prompted him to take the appeal.

One of spot's arguments will be recent happening when well-known Pittsburgh judge dropped in and asked Paul Rosini, magician on bill, to come over to his table after show and show him a few tricks. Rosini had to turn down invitation and when jurist was told, why, he was amazed at the law and stated he would testify to its 'ridiculousness.'

Liquor license suspensions, pretty much of a joke in Pennsylvania in the past, are going to be serious affairs from now on if state's new governor, Edward Martin, has his way. He's ordered booze board to tighten up and make a suspension mean exactly that.

Booze controllers have a rule whereby tavern or nitery can pay a fine of $10 a day for every day of the suspension and continue to peddle drinks. For instance, a spot which has its license apparently lifted for 15 days can shell out $150 and keep going as before. But Governor Martin has ordered the suspensions to stick, and all fines, in lieu of suspensions, to be nixed.

GA. PLANS PHYSICAL TEST FOR NITERY AIDES

Atlanta, Feb. 23.

Rigid physical examination of all persons employed in Georgia niteries and other places serving food would be required under a bill introduced in the State Legislature here last week by Rep. Cecil Hartness of Fanin County.

Intended to curb the spread of communicable diseases, measure also provides for inspection of places serving food to raise the sanitary standard.

AGVA Signs N. Y. Wivel, Ups Minimums to $50

American Guild of Variety Artists has signed a new AGVA contract with the Wivel, N. Y. nitery, calling for increased minimums.

Under terms of the new pact, minimus for principals are upped from $45 to $50, giving the spot a C-plus classification instead of its previous C1. rating. Wivel has no chorus.

Contract brings to seven number of N. Y. niteries signed by AGVA within past three weeks.

Ohio Liquor Threat Panics Night Clubs; Bootlegging Expands to Other Cities

Cleveland, Feb. 23.

Cafe owners and managers of hotel dance-dineries, now facing a drastic shortage of whiskies, are being panicked by threat of state liquor department to close all local liquor stores temporarily because of irregular backdoor sales to special customers.

Investigation revealed that one manager of an accredited liquor outlet had been selling on the q.t. large stocks of booze to night club proprietors who were his friends. Caught with the goods, Henry J. Dreger retorted all the other stores were doing the same.

According to sales receipts, 20 of them were signed with different names and addresses but the handwriting on all was that of a notorious cafe owner often pinched for booze violations. Newspaper photographers who were tipped off hid in an alley behind Dreger's store, which was supposed to be closed, and snapped front-page photos of the nitery man loading several cases of hooch into a truck.

Agents also discovered that nitery chiselers had been violating the booze-rationing regulations by hiring stumble-bums off the street to buy a pint or quart at a time for them, using phony names and addresses, from retail package houses.

Entire mess and shortages are being blamed on Ohio's former liquor director, Jake Taylor, who recently leaped from the department into the army when the political shooting got heavy. Drys are clamoring again that this case proves niteries and the liquor-dispensing system are corrupt and want both clamped down. Possibility that 31 official package-houses may be shuttered for a week or two until conditions are cleaned up is very likely.

San Francisco, Feb. 23.

That old familiar figure from the arid period — bootlegging—is back locally. Grog is being peddled here to the thirsty after the midnight curfew.

'Off the hip' sales are especially prevalent since the curfew went into effect, with two of the new crop of bootleggers becoming involved with the law when they tried to make cash sales to liquor control officers one a. m. The two violators were tucked away in the county jail for six months, but no one would give odds that plenty of others aren't operating.

For the more discriminating there is reported to be after-hours 'room service.'

How extensive this is no one is able to say, least of all liquor control officers, but night denizens tell stories about being slipped 'tips' that if they go to such 'n' such an address and ask for Joe (he's here again) they will be able to buy a thirst-quencher.

Philly Police Patroling Cafes for Girls Under 16 in New 11 P.M. Curb

Philadelphia, Feb. 23.

An unofficial 11 p.m. curfew for all girls under 16 was instituted last week here by the Police Department. The curfew was ordered by Acting Mayor Bernard Samuel as a means to halting the growth of delinquency among teen-age girls who have been frequenting midtown niteries and taprooms with service men.

Nitery operators heartily endorsed this curfew. The 11 p.m. 16-year-old curfew will be enforced by a special squad of 60 patrolmen and a score of policewomen. They will patrol the central-city sector from 11 p.m. to 4 a.m. All girls under 16 will be picked up off streets and cafes and taken to City Hall for questioning. If police find they have no police records they will be held there for their parents, otherwise they will be sent to Morals Court.

The gendarmes cracked down on two spots in their drive to eliminate 'questionable resorts.' The courts ordered the Gay Nineties cafe padlocked after police testified they had witnessed 'obscene and immoral conduct' in the spot which they claimed was a pickup joint for sailors and young girls.

Police also lifted the dance license of Margie's Stables until further notice. It, too, had been heavily patronized by sailors and young girls, police said.

St. Loo Clampdown

St. Louis, Feb. 23.

With a new chief heading the police department, a campaign to nab niteries that sell liquor after hours has begun in earnest. Last week proprietors and employes of three midtown spots were hoosegowed after plainclothes men made purchases after hours.

Using policewomen as shills, the plainclothes men allege they made purchases of liquor at the Red Dragon Club where Richard MaGee, 41, the owner, and a bartender were nailed. Ed Dwyer, 43, operator of the Embassy Club, was the second owner to be pinched, together with the barkeep, three waitresses and a Negro porter. At the Paramount Club the cops jugged Sam Roth, 36, the operator, on a charge that he was selling liquor without a license.

The technique of the plainclothes men and their femme companions was to order two rounds of drinks, and after the second was served they flashed a signal to other minions of the law who were stationed on the outside.

FRISCO VAUDE IN BIG BOOM

San Francisco, Feb. 23.

The business and stock market boom of the '20s would take a back seat to the current mushrooming of vaudeville in this area.

With new stage shows cropping up all the time here, and two-a-day vaude now a standard commodity in Frisco, the latest house to be set here for a stage show-pix policy is the Warfield, Market Street first runner, operated by Fox-West Coast Theatres.

A deluxe stage show policy will be installed by F-WC in the Warfield March 18, with first show probably being built around Veloz and Yolanda. Tentative plans call for building each unit show around top acts. A line of 16 or 24 girls will be formed for stage presentations. Other details remain to be worked out.

Theatre will give Frisco two vaud-film houses, the other being RKO's Golden Gate.

F-WC recently installed vaude at its Orpheum, Oakland, and this move was followed by inauguration of a stageshow policy at the Blumenfeld, circuit's T & D Theatre, Oakland. Blumenfeld is rumored also to be studying possibility of routing vaude into the circuit's Orpheum, first-run house in Frisco.

Still other houses are mentioned in the reports as being anxious to get on the vaude band wagon.

R. L. Lippert organized six of the 16 houses comprising his Affiliated Theatres, Inc., into a vaude circuit that gives each of the theatres one day or more a week of variety acts.

Two-a-day vaude is booming plenty, with Sid Grauman's 'Highlites of 1943' in the money for the past eight weeks, and the Paul Small-Fred F. Finklehoffe vaude headed by Ed Wynn checking into the Curran theatre March 1.

Boston's New Vauder

Boston, Feb. 23.

In a last-ditch effort to hypo the waning business in the uptown districts, the M. and P. Esquire theatre, once the proud (but always poor) Civic Repertory, billed in a stage and screen combination for four days beginning Friday (19). A 900-seater, the Esquire is one of the best equipped legit houses in the Hub. But it's had the Indian sign on it from the beginning.

The first bill, ending yesterday (22), offered 'That Other Woman' (20th) and five acts plus a house orchestra. Olyn Landick topped the bill, m.c.d by Archie Robbins. Others included Virginia Austin, Jeanne Blanche, Kim Loo Sisters.

The stage and screen combinations are to continue on a four-day week-end basis, the house resuming its double-feature bills on Tuesdays through Thursdays.

Judy Kayne follows Chick Floyd band at Hofbrau, Lawrence, Mass., week of March 1.

Saranac Lake

By Happy Benway

Saranac, Feb. 23.

New mailing list of patients in actors colony is as follows:

Will Rogers Memorial Hospital, Horace Bentley, Dick Bergseth, Virginia Brown, Roger Calderone, William Chase, Harry Clifton, Anne Commerford, Harry Cross, Robert Cosgrove, Jerry Derene, John Eaton, Patricia Edwards, Tootie Emerson, Donald Fairchild, Clifford Farmer, Harry Feingold, Goode M. Homes, Helen Inglee, John Jones, Lee Klimick, Carl Kern, Kay Laus, Howard Levy, Jordie McLean, Sig Mealy, Marthea Merryfield, Pat Mitchell, Ben Nadler, Dorothy Newcomb, Agnes Orr, Oscar Price, Richard Puff, Isabelle Rook, Bill Scherl, Ben Schaffer, Norman Simmons, Hazel Smith, Dick Sonntage, Joseph Souhami, Myron Tannenbaum, Vivian Vaughn, Alice Van Ness, Joseph Vileno, Pat Wallace, Rufus Weathers, Louis Goldshlag and Rose Goldstein. Others, Harry and Charlie Barrett, 302 Broadway; Benny Ressler, 19 Broadway; Helen O'Reilly, 44 Main street; Earle Larrimore, 110 Main street; John Louden, 65 River street; Dickie Moore, 24 Front street; Happy Benway, 95 Broadway; Arthur Alvarez, station WNBZ; Florence Bordley, 19 Broadway.

Sig Mealy, formerly of Welch, Mealy & Montrose vaude team, a new arrival at the Rogers and doing okay.

Joseph Souhami, after many setbacks, now showing marked improvement.

Arthur Shelton, former drama critic of Baltimore Sun and ex-colony patient, now reported at the Maryland State Sanatorium, Sabillasville, Md.

Arthur McCarthy, ex-patient, has resumed work with a Boston nitery orchestra. He's 1-A on the draft records.

Dick Willis, former convalescent who played bass fiddle with Bryce LaVigne's orch, sent word here from somewhere in the Solomons. Stated he did a show with the Japs, and that they were not acrobats either. Dick's bombing gang closed the show. He also says that every time a searchlight appeared he took a bow and knocked off a Jap.

(Write to those who are ill.)

AWVS Motor Corps Gets 13G From N. Y. Benefit

Approximately $13,000 was realized from the 'All Star Convoy' benefit staged Sunday night (21) at the Alvin theatre, N. Y., for the Motor Transport Service of the American Women's Volunteer Services. Motor Corps transports performers to the more isolated army camps and navy bases and ministers to needs of the camp show participants.

Producer Michael Todd, Ed Sullivan, N. Y. News columnist, and Abe Lastfogel, president of the USO-Camp Shows, Inc., played prominent roles in arranging for the benefit and talent, with Lou Wolfson, Bert Wishnew and Sammy Lambert in charge of the stage direction. Todd, producer of 'Something For The Boys,' current Alvin tenant, and Norman Pincus, the theatre's manager, contributed the house.

Milton Berle emceed early in the show, with Bert Lytell, president of Actors' Equity and active in theatrical war activities, taking over for the middle part. Ray Bolger emceed the latter portion of the three-and-a-half-hour show.

Others who took part were Rose Bampton, Berry Bros., Betty Bruce, Carol Bruce, Bobby Clark and Fred Loewy, DeMarcos, Jimmy Dorsey orch, Paul Draper, Benny Fields, Lionel Kaye, Ella Logan, Dean Murphy, George Murphy, Ole Olsen, Sarita Romero, Frank Sinatra, Alec Templeton, Sophie Tucker, Benay Venuta, Bertha Belmore, with a production number from 'Something for the Boys' rounding out. Orchestra was under direction of David Mordecai.

Blondell's Camp Tour

Hollywood, Feb. 23.

Hollywood Victory Committee launched Joan Blondell on a two-week tour of Arm. camps, as the 19th film personality to be sent out at the head of a USO entertaining unit since the first of the year. Her tour started on Washington's Birthday at Fort Sill, Okla., and winds up at Camp Bowie, Tex., March 5.

Others sent on camp tours since Jan. 1 were Harpo Marx, Chic Chandler, Edmund Lowe, Sheila Ryan, Chester and Lili Morris, Judy Canova, Eddie Foy, Jr., Nigel Bruce, Maria Montez, Elyse Knox, Jane Frazee, Jack Carson, Irene Manning, Ann Savage, Kay St. Germaine, Grace McDonald, Marion Martin and Albert Dekker.

Uncle Sam's Callboard

Continued from page 4

Screen Office and Professional Employees Guild, formerly a script reader for 20th-Fox, was inducted by the Army last week. He was chairman of the executive committee of the SOPEG, white-collar union in New York, until last December.

Two Radioites Go from Salt Lake

Salt Lake City, Feb. 23.

KUTA loses chief announcer Marshall Small to the Air Corps at Fresno, Cal., where he will receive a commission.

Dave Simmons, for 10 years head of KUTA publicity and promotion, has been commissioned a Lieutenant (j.g.) in the Navy Reserve.

Ex-Mgr. Wins Air Honors

Toledo, Feb. 23.

Howard Feigley, Jr., former manager of the Palace, now in the army air force, was one of four men in his class to be given a pilot's rating. All others were ranked co-pilots. His father is manager of the Rivoli here.

Screen Marine a Real One

Paris Island, S. C., Feb. 23.

MacDonald Carey, cast as marine in 'Wake Island,' is now in the Leathernecks as a private and is training here. Carey's twin brothers, Charles and Gordon Carey, also in the armed forces.

Charles, an ensign, is commander of a torpedo boat, and Gordon is a first lieutenant in the army.

Pvt. Melvyn Douglas Ends Training

Memphis, Feb. 23

Pvt. Melvyn Douglas, film actor, has completed his 13-week basic training at Camp Robinson, and will report to an army camp in Penna.

He has been given leave in the interim to visit his wife, Helen Gahagan, in N. Y.

Macdonald Carey's stint at Marine Corps 'Boot Camp' on Parris Island, S. C., nearing completion.

Buff. Spieler, 19, Into Air Corps

Buffalo, Feb. 23.

Gomer Lesch, 19, announcer at WEBR by night and State Teachers College student here by day, has joined army air corps.

Monroe Goodman In

Monroe R. Goodman, executive assistant to Oscar A. Morgan, short subject and newsreel sales head at Paramount, has been inducted by the army. He'd been with Paramount 14 years. Post taken over by Stanley R. Chase, with Par 12 years and of late attached to foreign distribution department.

Dee Finch and Don Cordray, WNEW, N. Y., announcers, into army.

Sam Boverman, attorney for Paramount at homeoffice, Army.

Harold Ben Serkowich, formerly asst. manager Hotel Astor, N. Y., commissioned first lieutenant in the U. S. Marines. He's a nephew of Ben Serkowich, publicity director of Capitol, N. Y.

Charlotte Hanft, first Paramount h.o. employee to join the WAACs, reported to Des Moines.

Henry ('Buddy') Ringling North into the Navy as a lieut.

Ted Reems, CBS staff announcer, into Army.

Nick Mamula, homeoffice Paramount publicity department, reported to Fort Dix, N. J., Monday (22).

Denver Cashier Into WAACS

Denver, Feb. 23.

The first theatre employee in this territory to join the WAACs is Maxine Lloyd, cashier of the Fox, Sterling, Colo.

Marching On From Pitt

Pittsburgh, Feb. 23.

Art Pallam, WWSW announcer, army.

George Meyer, KDKA engineer commissioned 1st lieut. in signal corps.

Tom Tomb, WCAE salesman, commissioned lieut. (jg) in navy.

Bill LeRoy, former band leader, graduated from OCS at Camp Davis, N. C.

Jimmy Spitalny, band-leading son of Maurice Spitalny, assigned to band at Miami Beach OCS.

Don Butler, theatre program man here and for last two months advance agent for Sigmund Romberg's concert tour, army.

Alexander Vasilevich, asst. mgr. of Plaza theatre, army.

Bill Thieman, of WCAE continuity department, army.

Richard Hannon, 20th-Fox ad sales department, army.

F. Elmer Halsey, Jr., son of owner of Terrace theatre, East Pittsburgh, graduated chemical engineering school at Univ. of Pitt.

Arthur McNally, 20th-Fox shipper, merchant marine.

Bob Keaser, son of Mrs. Fannie Keaser, owner of Palace theatre, Charleroi, Pa., army.

Coasting In

Hollywood, Feb. 23.

Wally Palmer, film salesman, army.

Dick McKnight, radio writer, army.

Gerald Ray, cartoon animator, army.

Gene Turner, figure skater, army air corps.

Ralph Chadwick, film cartoonist, army.

Tom Cordick, film cartoonist, marines.

Todd Karns, screen actor, army.

Harold Baldwin, studio cameraman, army signal corps.

Lou McAllister, screen actor, army.

Sidney Pink, theatre operator, marines.

Paul Huston, screen writer, army.

Andre Gelle, film press agent, army.

Lionel Bernard, film press agent, army.

George Dubow, picture press agent, army.

Dick Hogan, screen actor, army air corps.

Jack Temple (Shirley's brother), army.

Bob Smith, screen actor, army.

John Sheppard, screen actor, army.

Jack Albin, screen actor, marines.

Stuart Hall, screen actor, marines.

Texas 100th Anni Fiesta Hinges on War Situation

Fort Worth, Feb. 23.

Developments of the war will determine what kind of a celebration Texas will stage in 1945, the 100th anniversary of the state's admission to the Union. Preliminary plans are going forward with the appointment by Karl Hoblitzelle, chairman of the Centennial Statehood Commission, of Jesse H. Jones, Secretary of Commerce, as national chairman for federal participation. Hoblitzelle, president of Interstate Circuit, Inc., was made chairman soon after the Texas legislature authorized creation of the commission.

Fairs and expositions throughout the state are likely if the war situation warrants.

Albany Club for USO

Albany, Feb. 23.

Albany Variety Club, which recently voted to cooperate with the USO in obtaining and equipping new quarters, will bring a number of well known entertainers here for servicemen's shows.

Club will install a kitchen and convert two large parlors into library and writing rooms at the Knights of Columbus, 14,000 square feet of which the USO will occupy starting March 1. An auditorium and sports center, six bowling alleys, showers, lockers, pool tables, ping pong tables, parlor and writing rooms will be made available for servicemen.

Alabama 'Cooperation'

Montgomery, Ala., Feb. 23.

Sheriffs throughout Aabama have been offered the 'cooperation' of Gov. Chauncey Sparks in closing any 'places and joints' where illegal liquor is sold or gambling prevails. The offer was contained in a letter signed by his legal adviser, A. M. McDowell, and sent Wednesday (17) to sheriffs of both wet and dry counties after the governor had conferred with State Highway Patrol Chief Van B. Gilbert.

Although the governor declined to elaborate on his plans, it was recalled he frequently has expressed his intention of 'ridding the state of honky-tonks.'

SINGER GOES MGR.

Cleveland, Feb. 23.

Anne Bradley, vaude and nitery singer, has taken over the managership of the Doan theatre, WB house here.

She's the first woman manager to be named in Cleveland.

Vaughn Monroe and his orchestra draw featured spot in 'Very Warm for May' at Metro.

Union Combo Asked to Use Pressure On Settlement of Leon-Eddie's Dispute

The so-called 'combine' of AFL unions allied with N. Y. niteries and theatres is being asked once more to step into the extended breach between the American Guild of Variety Artists and Leon & Eddie's, N. Y. nitery, in an effort to break the stalemate.

Dave Fox, AGVA's N. Y. local director, huddled with Vincent Jacobi, president of the Combined Theatrical and Amusement Crafts Council, on Thursday (18), when Fox submitted a request that the AFL combine exert its pressure in bringing about a solution of the nitery dispute, entering its fifth month.

Possible decision was expected at a session set for today (Wednesday) between Fox, Jacobi and William Feinberg, secretary of Local 802, musicians' union.

Entrance of Jacobi as an intermediary at AGVA's behest would bring into the protracted dispute pressure from such organizations as the Association of Theatrical Agents and Managers, Bartenders' Union, Checkroom Attendants Union, Hotel and Restaurant Workers Union, Theatre and Amusement Service Employees Union, Theatrical Costume Workers Union, Theatrical Wardrobe Attendants Union and other allied organizations.

Jacobi entered into the picture in the early days of the AGVA-L & E dispute, withdrawing after turning down AGVA's original demands upon the nitery operators for an 'A' classification contract calling for $75-$45 minimums, with three shows a night. Since then, however, the minimums have been reduced to $60-$37.50, with two full shows a night, each of which would be divided in two portions. Both sides reportedly agreed to the terms and as recently as three weeks ago there was every indication that the pacting of a contract was imminent. At the last moment, however, negotiations broke down when the nitery operators insisted on the insertion of an amnesty clause, removing from AGVA's unfair list all those accused of crossing the picket line and working at the East 52d street spot since the dispute began. AGVA refuses to yield on the demand.

Meanwhile, Fox is sending out feelers to Broadway stars, including George Jessel and Danny Kaye, seeking to enlist their support in effecting a settlement. A similar committee of name performers was set up some weeks ago but was dissolved at the time the picket line was withdrawn from outside the nitery at L. & E.'s demand, in the hopes it would help expedite the pacting of a contract.

AGVA Tries to Feint Leonard Into L-E Nix; Ex-Champ Clinches

Intervention of the merchant marine to prevent Lieut. Benny Leonard, the former lightweight champion, from making a scheduled p.a. as the star of the Sunday (21) Celebrity Night program at Leon & Eddie's, N.Y. nitery, was sought by the American Guild of Variety Artists on Saturday (20), but to no avail. The L & E nitery has been on AGVA's unfair list for the past four months due to a contract dispute.

Pointed out by Dave Fox, N.Y. local director, in communicating with the Officer-of-the-Day, P. A. Schmuck, at Hoffman Island, N. Y., where Leonard is serving as entertainment director, that in view of AGVA members' contribution in the past in entertaining merchant mariners, it was only proper that the m.m. command should step in to prevent any possible breach of feeling. Regardless, however, AGVA gave assurance it wouldn't 'take it out on the marines.'

Officer-of-the-day, though admitting he was not in command at the base, said the message would be conveyed to Leonard with a recommendation that he cooperate with the vaude-nitery union.

Fox also communicated with Leonard Sunday morning (21). Latter said his failure to appear at L & E's would embarrass a number of his Hoffman Island superiors who, on the strength of his p.a., were to be guests of Leon Enken, who, with Eddie Davis, operates the nitery. Leonard said it was too late to contact the various officers and that he had no alternative but to appear.

Meanwhile, national AGVA last week removed from its unfair list Pritchard & Lord, dance team, upon payment of a fine. Performers were put on list six weeks ago after playing a date at the L & E nitery. Exoneration of pair permits them to fill engagement at a Boston nitery.

Clothes Rationing Carried Too Far in Nude Dance

Cleveland, Feb. 23.

Norman Kendall, 56, cafe booker, was sentenced to 60 days in the workhouse for promoting a nude dance at a private club and also fined $50 as well as costs.

Three femme dancers were fined $25 and costs.

AGVA Loan

Continued from page 37

retary for the Cleveland local. The eastern rep chore is regarded as an all-important one in view of the vast field that remains untapped, particularly in the New England area, which presently lacks representation or organization. Likewise, with the exceptions of the Philadelphia, Baltimore and Pittsburgh locals, it is pointed out that other local AGVA's in the east could be put into better functioning order. If and when Kaye is named, it will be up to him to determine if the locals are geared too expensively and, if so, why too much coin is being spent.

Jack Irving, local AGVA exec secretary in Chicago, named national field rep for the midwest, moves into the Ohio field this week in initiating Shelvey's program. Meanwhile, Miss Florine Bale, exec secretary of the Los Angeles local, has wired her acceptance of the national field rep chore on the Coast.

Philly's Rural Niteries Make Play for Bus Trade

Philadelphia, Feb. 23.

The populace is beginning to get used to riding busses and trolleys for pleasure-going—so a couple of the off-the-beaten track niteries are emerging from behind shutters.

Weber's Hofbrau and Neil Dieghan's—both on the outskirts of Camden, across the river, have reinstated slows for weekends only, temporarily, to see whether they can carry on with only bus-brought trade.

The two spots were heavily patronized in pre-ban days. They shut everything but their bars when the OPA clamped down on pleasure motoring. A few smaller Jersey spots are also reopening for weekends with small bands.

Authority of N. Y. Exec Held Key to Action Of AGVA Union on Election

Pending an answer from Dave Fox, N. Y. local director of the American Guild of Variety Artists, as to whether he is vested with power to let them hold a membership meeting and election, members of the advisory committee of the N. Y. AGVA local seeking a change in the organizational setup have deferred filing their petition with the parent Associated Actors and Artistes of America requesting an open election.

The committee, seeking to set up a local board comprised of rank-and-file members, huddled with Fox last week and queried him as to whether he held such authority. Fox replied that, in view of the N. Y. local being under direct jurisdiction of the international board of the Four A's, he would pose the question to the parent organization. The advisory committee, headed by Arthur Ward, former member of the national board and N. Y. local, wants to have elected by the membership a duly constituted official board in place of a local under jurisdiction of the national office. It claims, further, that under the present setup a state of dictatorship exists, with the national organization and the Four A's holding sway over the local.

'Though the Ward committee as now constituted may be all right,' said Fox, 'it is not doing the thing for which it was originally organized, which was to concentrate on purely N. Y. local problems, and to assist and advise in the organization of the N. Y. local. Up to this minute, I have not even been officially notified as to the personnel of the committee.

'Delving into national and international board problems, I realize, is most commendable, but our need right now is to assistance and advice right here.'

Fox said he was referring to the committee's premature worries as to what the Four A's might do and what plans the international organization were considering.

'I am hoping, too,' said Fox, 'that there are no ulterior motives behind the committee. I say this because of a question put to me by one of the committee, who wanted to know whether the advisory board will have the right to fire an organizer.'

3 Ohio Dates Skedded For Latin Quarter Revue

Additional bookings for the Latin Quarter show, which goes into the State, N. Y., starting tomorrow (25), have been lined up by Miles Ingalls. Asking price for the nitery show is $6,500 a week.

After the State date the show plays full weeks at the RKO Palace, Cleveland; Colonial, Dayton, and the RKO Columbus, Columbus, then moves into midwest houses, though nothing definite set for latter.

AGVA in Row With 6 Buffalo Niteries Charged With Violating Labor Code

Buffalo's nitery situation was in a turmoil over the past weekend, following a hurried trip there from N. Y. by Matt Shelvey, national administrator of the American Guild of Variety Artists, who tried unsuccessfully to bring into line six nitery operators accused of wholesale violations, including N. Y. state labor laws. Breakdown of negotiations last Thursday (18), after Shelvey huddled with AFL and CIO leaders and the accused nitery operators, resulted in AGVA getting a strike sanction from the labor leaders.

Difficulties date back to formation of Niagara Frontier Booking Exchange by six of the city's 28 nitery operators, who refused to book through AGVA or have any dealings with Professor Magi, ex-vaude illusionist, and AGVA's national rep in Buffalo. Setting up of their own booking exchange, claims Shelvey, makes the operators liable to prosecution under the state's criminal labor code.

Shelvey rushed to the upstate city last Wednesday (17) for huddle with the operators, with Robert Smith, prez of Central Labor Council; Jack O'Neill, head of the joint board of culinary workers; Pat Jarrezzia, exec secretary of the cooks' and dishwashers' union, and Tom Casey, CIO prez in charge of upper N. Y. state jurisdiction, also sitting in. Terms of contract put forth by Shelvey and agreed to by the labor reps, including dissolution of the Niagara booking setup, new minimum wage scales, no cancellation of acts and no mixing by the performers, were rejected by the operators, who, according to Shelvey, demanded right to continue their own booking exchange and to cancel acts if they saw fit. As result, AFL gave the green light on the strike sanction, with CIO also expressing sympathy.

Involved are three of Buffalo's top niteries, Havana Casino, McVan's Club and Merryland, with Mary Rogers Place, Clark's Oasis and the Cocoanut Grove also on the unfair list. Strike measure will go into effect Saturday (27) when picket lines are thrown around Merryland, operated by Al Wilmer, whom Shelvey accuses of being chiefly responsible for the current turmoil. Meanwhile, further attempts will be made to negotiate an agreement.

Philly AGVA Orders Agent-Emcees To Hire Salaried Standbys

Philadelphia, Feb. 23.

The local American Guild of Variety Artists last week issued a ukase which would make it mandatory for all agents who act as emcees for their own shows to hire 'standby' m. c.'s through the union. The rule, similar to the one in effect for years by the Musicians Union, is aimed to cut down doubling by ten-percenters as entertainers. The order received the okay from the executive committee of the Entertainment Managers Assn., the official organization of bookers here.

The standby m.c. will be paid union scale and will be sent directly from union headquarters. The agent will not know in advance who he is, and must pay wages through the union (This is to forestall any kickback or chiseling).

The practice of agents m.c.ing their own show is prevalent largely in the club-booking field, where many of the bookers are ex-vaudevillians and still like to take a turn at entertaining.

The EMA and AGVA have pencilled in a closed shop ag eement awaiting only the ironing out of a few minor details before signing. Among the new provisions is a clause making it impossible for an agent to take in an associate unless he gets the okay of both the EMA and AGVA boards. Another clause provides that actors must pay their agents commissions within 48 hours after playing the engagement. Agents must also pay off acts within that time.

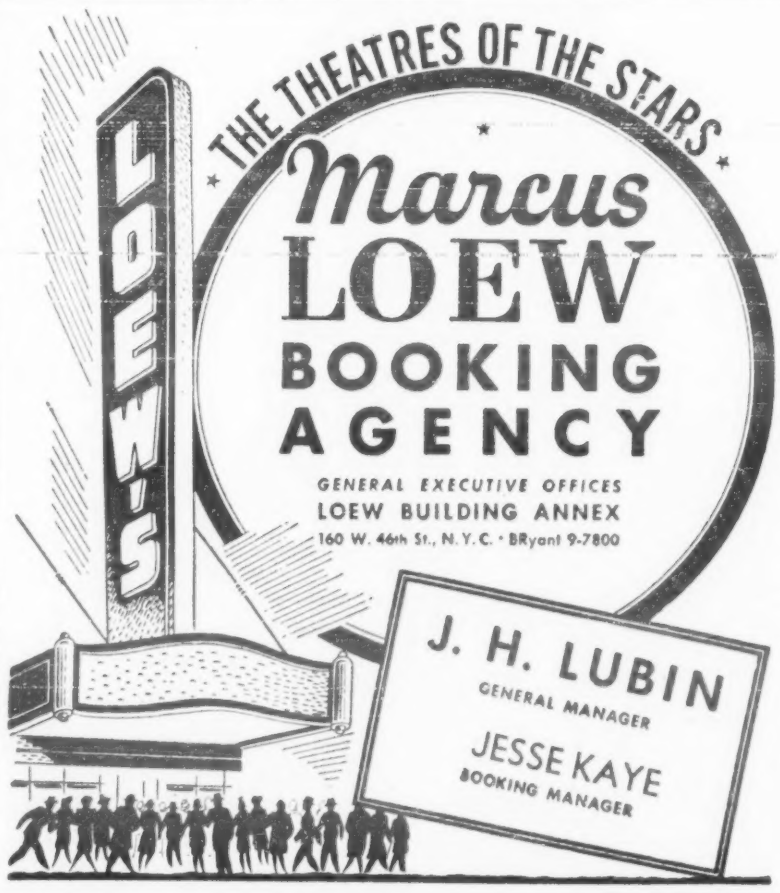
TOY & WING TO PRODUCE ALL-CHINESE REVUE

Toy and Wing, Chinese ballroom dancers, intend to produce a revue for Broadway, utilizing an all-Chinese cast. All profits would go to United China Relief.

They also plan to tour the revue for theatre and night club dates.

NEAL STANLEY
"Satirical Impressions"
JUST COMPLETING 2 WEEKS
LOEW'S STATE, NEW YORK
Thanks to: JESSE KAYE, ED SULLIVAN
Per. Dir.: ABNER J. GRESHLER
IRVING BARRETT

ALWAYS WORKING
'WHITEY' ROBERTS
2nd Wk.—HI-HAT, St. Louis
Wk. Feb. 26, Lake C. Springfield, Ill.
Wk. Mar. 5, Oriental T., Chicago
2 Wks. Start Mar. 15, Bowery, Detroit
Starting Apr. 2, Hurricane, N. Y. C.



DON CUMMINGS
Now Appearing STRAND, New York
HELD OVER FIVE WEEKS
—So Is Warner Bros.' Picture, "Casablanca"
Thanks: SAMMY KAYE
HARRY MAYER
LEO MORGAN
Per. Rep.—BILL MILLER

Variety Bills

WEEK OF FEBRUARY 26

Numerals in connection with bills below indicate opening day of show, whether full or split week

Loew

NEW YORK CITY
State (25)
Latin Quarter Rev
PITTSBURGH
Stanley (26)
Guy Lombardo Orc
WASHINGTON
Capitol (26)
Rhythm Rockets
Minevitch Rascals
Tim Herbert
La Lage

Paramount

NEW YORK CITY
Paramount (24)
Xavier Cugat Orc
Raul & Eva Reyes
Henny Youngman
Cugat Choir
BUFFALO
Buffalo (26)
Ink Spots
Lucky Millinder Bd
Gordon & Rogers
Peg Leg Bates
Sister Tharpe
CHICAGO
Chicago (26)
Ted Fio Rito Bd
Barry Wood
Murtah Sis
MIAMI
Olympia (24-27)
Mel Hall
Maxine & Keirow
H King & Arlina
The Smoothies
Hal Sherman
ROCHESTER, MIN.
Chateau (3-4)
Maj Bowes Unit
OMAHA
Orpheum (26)
Tommy Tucker Bd
Rufe Davis
Lew Hoffman
Winek & Mae

RKO

BOSTON
Boston (25)
Duke Ellington Orc
Betty Rochye
Al Guste
Jimmy Britton
Paterson & Jackson
Jigsaw Jackson
(18)
Latin Quarter Rev
CLEVELAND
Palace (25)
Jan Savitt Orc
Patricia Bowman
Radio Rogues
Beatrice Kay
(18)
Guy Lombardo Orc
The Swifts
Don Tanneh
Ross Sis
COLUMBUS
Palace (2-4)
Chico Marx Orc
Toy & Wing
Frank Gaby
(23-25)
Bob Chester Orc
Glenn Miller Singers
Don Rice
Eleanor Christian
DAYTON
Colonial (25)
Bob Chester & Orc
Glenn Miller Singers
Don Rice
Eleanor Christian
(18)
Burns Twns & Evlyn
Gordon & Sawyer
Erwin & Collyer
Jack Durant
Carl Freed Co
DES MOINES
Temple (1-3)
G White's Scandals

Warner

NEW YORK CITY
Strand (26)
Sammy Kaye Orc
Don Cummings
Sunny Rice
(19)
Sammy Kaye Orc
Chris Cross
Don Cummings
BROOKLYN
Strand (26)
E Carroll's Vanities
PHILADELPHIA
Earle (26)
Count Basie Orc
Bill Bailey
Glenn & Jenkins
Ethel Waters
(19)
E Carroll's Vanities
PITTSBURGH
Stanley (26)
Lawrence Welk Orc
Rex Weber
Martells & Mignon
Dennis Morgan
(19)
Guy Lombardo Orc
Ross Sis
Vic Hyde
Anthony, Allyn & H
UTICA
Stanley (2-4)
Ina Ray Hutton Orc
WASHINGTON
Earle (26)
Roxyettes
The D'Lyons
Thelma Carpenter
(19)
Roxyettes
The D'Lyons
The Oxford Boys

Independent

NEW YORK CITY
Music Hall (25)
Thelma Kaye
Dave Mallin
Gautier's Bricklay's
Albert Gifford
Shayne & Armstrg
Broadhurst (27)
George Jessel
Jack Haley
Ella Logan
The De Marcos
Berry Bros
Bob Williams
Con Colleano
Olsen & Shirley
Lucille Norman
Roxy (24)
Truth or Consequnces
Bob Hannon
Lee Sherman
Beatrice Seckler
Bobby May
Dorothy Keller
Carol Bruce
Paul Ash Orc
Windsor (26-28)
Joe Venuti Orc
Dave Apollon
Marie Green
Bob Howard
3 Rays
BROOKLYN
Flatbush (26-28)
Joe Marsala Orc
Romo Vincent
Helen Kane
Dixie Dunbar
3 Stowaways
Marine (28)
Ray & Harrison
The Lockwells
Trumpet 2
Danny Shaw
(1 to fill)
Mayfair (27)
Ray & Harrison
The Lockwells
Trumpet 2
Danny Shaw
(1 to fill)
LONG ISLAND
Jamaica (25-28)
Irene Vermillion Co
Bobby Morris Co
Haukane & Lonya
Charles Duo
Jean Bedini & Joe
(25)
Jay Howard
Young & Kaye
(2 to fill)
Lynbrook (26-27)
Betty & Playmates
Young & Kaye
(3 to fill)
Sunnyside (28)
Betty & Playmates
Young & Kaye
(3 to fill)
ATLANTIC CITY
Steel Pier
(28th only)
3 Claire Sis
Radio Ramblers
Pyramid Skating Gls
BALTIMORE
Hippodrome (26)
6 Grays
Ramona
4 Whitsons
Jackie Green
Adrian Rollini 2
Maryland (26)
Ciro Rimac Orc
Pat Henning Orc
4 Sandors
Niel Stanley
Royal (26)
Lil Greene
Tiny Bradshaw Orc
3 Pons
Nathane Bros
Brookins & Van
State (25-27)
Al & Connie Fanton
Tom & Jerry Stone
Lander & Lloyd
(28-3)
Prince Mim Toy
Fred Rookie Co
Alberto Torres Co
BRIDGEPORT
Lyric (26-28)
Johnny Long Orc
Sharkey the Seal
Britt Wood
Holmes & Jean
(22-24)
Joe Marsala Orc
Dave Apollon
Dixie Dunbar
Charles Duo
CAMDEN
Towers (26-28)
M & Betty Wheelen
Bobby Baxter
Reynolds & White
Hermine's Midgets
ELIZABETH
Liberty (25-28)
Snap & Snappy
Ballard & Rae
Eddie Lambert Co
Tanner & Thomas
Elaine Jordan
HARTFORD
State (26-28)
Bobby Sherwood Or
Jerry Lester
Fats Waller
Myra Johnson
Arlene Harris
Demar & Denise
INDIANAPOLIS
Circle (26)
Vaughn Monroe Orc
Johnny Mack
3 Murphy Sis
Bob Easton Co
NEWARK
Adams (26)
Blue Barron Orc
Louie Jordan Orc
Jane Frazer
Roberts Sis
Watson Sis
PASSAIC
Central (26-28)
Ina Ray Hutton Or
The Colstons
Dave Rubinoff
Jan Murray
PATERSON
Majestic (25-28)
Norma Kreiger
Drohan & Dupree
Billy Meager
4 Earls
PHILADELPHIA
Carman (26)
3 Claire Sis
Radio Ramblers
Pyramid Skating Gls
Fay's (26)
Erskine Hawkins Or
Douglas Bros
4 Maxellos
PROVIDENCE
Metropolitan (26-28)
Stan Kenton Orc
Pied Pipers
Carlton Emmy
Jack Marshall
STATEN ISLAND
Lane (26)
Danny Shaw
(2 to fill)
WATERBURY
Poli's (24-25)
Johnny Long Orc
Sharkey the Seal
Britt Wood
Holmes & Jean
WORCESTER
Plymouth (22-24)
Cappy Barra Boys
Irene Vermillion Co
The Colstons
Carlton Emmy
Haukone & Lonya
Faye & Mason
Geo Givot
WOONSOCKET
New Park (26-28)
Juggling Jewels
Faye & Mason
Pickens & Simmons
J Lane & Lovebirds
Buddy & Judy Allen

BOOKING THE NATION'S LEADING INDEPENDENT VAUDEVILLE THEATRES
EDWARD SHERMAN AGENCY
NEW YORK — PARAMOUNT BUILDING
BEVERLY HILLS, CAL. — CALIFORNIA BANK BLDG.

Cabaret Bills

NEW YORK CITY

Algiers
Don Baker Orc
Edith Barrie
Lao & Monsita
Odaliques (6)
Lolita Moya
Aquarium Rest
Berry Bros. Orc
Frank Porter Orc
Armando's
Wilma Cox
Geo Morris Orc
Bill Bertolotti's
Beverly Hosier
Moya Gifford
Peggy Anne Ellis
Lois Palmer
Helen Stuart
Don Sylvio Orc
Roberto Orc
Bill's Gay 90's
Ethel Gilbert
Harry Donelly
Charlie Ross
Bernie Grauer
Gay 90's Quartette
Cafe Life
Smith & Boyd
Fernando Alvarez
Hie Thompson
Olga San Juan
Martha Burnett
Ted Straeter Orc
Frank Marti Orc
Benny Davis'
Benny Davis
Leonard Sues
Hollywood Blondes
Wacky Wayne
David Brooks
Barry Sis
Johnny Coy
Ruby Ping
Blackburn Twins
Larry Storch
Carmen De Rivera
Frolicettes
Joe Candullo Orc
Jack Dempsey's
George Sterney Orc
Ross MacLean
Angie Bond Trio
Diamond Horseshoe
Harriet Boctor
W C Handy
Pansy the Horse
Martha Drew
Sally Urban
Frances Kaye
Ginya Lynn
Muriel Page
Joe Pafumy Orc
Hal Saunders Orc
Hotel Biltmore
Rudy Richards
Jimmy Carter
Hazel Franklin
Ray Heatherton Orc
Hotel Commodore (Century Room)
Commodorables
Tony Dexter
Four Lyttle Sis
The Stadlers
Buddy Harlowe Trio
Hal McIntyre Orc
Hotel Dixie (Terrace Room)
Arlane Trio
Hotel Edison
Blue Barron Orc
Hotel Essex House (Casino on Park)
Nick D'Amico Orc
Linda Lark
Hotel Lexington (Hawaiian Rm)
Kahala
Talima
Momikai
Lani McIntyre Orc
Kea Lake
Leilani Iaea
Hotel Lincoln (Blue Room)
Abe Lyman Orc
Hotel Madison
Sonny Kendis Orc
Hotel McAlpin (Marine Grill)
Gladys Tell
Johnny Messner Orc
Hotel New Yorker (Terrace Room)
Sonny Dunham
Bob Russell
Ronny Roberts
Audrey Miller
Grace May
Bisselle & Farley
Hotel Park Central (Cocoanut Grove)
Wendy Bishop
Jerri Vance
Dell O'Dell
Eleanor Teeman
Bill Russell
Judy Manners
Arturo Arturos Orc
Betancourt Orc
(Royal Palm)
Dell O'Dell
Jack Reynolds
Sandro Rosati
Bennett Green
Jerry Green
Bunny Howard
Hotel Pennsylvania (Cafe Rouge)
Jimmy Dorsey Orc
Bob Eberle
Kitty Kallen
Hotel Pierre (Cotillion Room)
Marjorie Knapp
Myrus
Stanley Melba Orc
(Cafe Pierre)
Joy Lyons
Hotel Plaza (Persian Room)
Susan Miller
John Hoysradt
Raye & Naldi
Bob Grant Orc
Hotel Roosevelt
Guy Lombardo Orc
Walter Perner Orch
Hotel Savoy Plaza (Cafe Lounge)
Beverly Whitney
Joel Herron
Roy Ross Orc
Hotel Sheraton (Satire Room)
Stefani & Armando
Margaret Gray
Faith Arlen
Joe Capello Orc
Kelly's Stable
Leonard Ware 3
Madeline White
Ed Weiner
Geo Woods Orc
Dorothy Manners
Thelma Carpenter
La Conga
Diosa Costello
Miguelita Valdez
Bobby Capo
Pancho & Diane
Machito Orc
Jack Harris Orc.
La Martinique
Wynn Murray
Jackie Miles
Eunice Healy
La Martiniquettes
Maxi Bergere Orc
Sorasses Orc
Latin Quarter
Mitzi Haynes
Toni & Mimi Worth
Seven Fredysons
Corinne & T Valdez
Jerry & Turk
Harold & Lola
Clarissa
Hilberd Bird & LaR
Mickey King
Carol Raye
Wally Wanger Line
Don McGrane Orc
Henri Noel
La Vie Parisienne
Paula Lawrence
Josh White
Rasha & Mirko
G Ray Terrell
John Sebastian
Irvine Orton
Lou Springer
Leon & Eddie's
Eddie Davis
Joey Adams
Barbary C Boys
Beverly Page
Charlotte Vogue
Eddy & Lake
Tony Canzoneri
De Maye, M & M
Jesse & James
Farley Sis
Lou Martins Bd
Little Club
Fred Keating
Joy Lyons
Maurice Osman
Mon Paree
Ruth Landi
Larry Huart
Lorraine De Wood
Bernice Claire
Sonia Shaw
Mon Paree Prettles
Bill Glass Orc
Monte Carlo
Peggy Wood
Stuart Ross
George Lloyd
Noble & King
Youle
19th Hole Club
Steve Murray
Barbara Lee
Chiquita Ventzla
Mickey Mallory
Milt Mann Orc
Number One Bar
William Russell
Adele Arden
Bob Downey
Fredric Vonn
Hazel Webster
Onyx Club
Billy Daniels
Pete Brown
Willie Dukes
Toy Wilson
Old Roumanian
Sadie Banks
Freddie Bernard
Ada Lubina
Joe LaPorte Orc
Ginger Layne
Place Elegante
Jerry Stanton
Mark Gatano
Bill Farrell
Vincent de Costa
Art Tubertini
Ernest Franz Orc
Queen Mary
Yvonne Bouvier
Vera Niva
Castaine & Barry
Guy Martin Girls
Pat Clayton
Irving Conn Orc
Peter Rotunda Bd
Queens Terrace
Phil Foster
Susan Carol
Jeane & Phillips
Adams & Dell
Jack Allyn
Ned Harvey Orc
Rainbow Inn
Murray Davis
Joe Crosby
Muncie King
Pat Clancy
Velita
Earl Lindsay Gls
Sid Saunders Orc
Boada Orc
Riobamba
Benny Fields
Di Gatanos
Estellita
Nat Brandwynne O
Chavez Orc
Rogers Corner
Korn Kobblers
Rose Perfect
Ben Yost (5)
Harry Lefcourt Orc
The Aristocrats
Waikiki Hula Maids
Jeanne Claire
Charlie Carlile
Johnny Pineapple O
Meyer Davis Orc
Adams & Dell
Victor Quartet
Harold Green
Connie Howell
Hollander
Safer & Sherr
Stylists
Harold Sandler Orc
Ruban Bleu
Chittison Trio
Ann Robinson
Vincente Gomez
Eddie Maychoff
Julius Monk
Maxine Sullivan
Russian Kretchma
Daria Birse
Lola Zalipskaya
Senya Karavaeff
Michel Michon
N Matthey Orc
Vladimir Kavaloff
Nastia Poliakova
Marusia Sava
Misha Uzdanoff
Spivy's Roof
Spivy
Hildegarde Halliday
Noble & King
Stork Club
Ray Benson Orc
Charles Baum Orc
Fausto Curbelo Orc
The Place
Irene Barkley
Pat Ring
Evelyn Brook
Skeets Tolbert
Ubangi Club
Lovely Lane
Leroy Smith
Tondelayo & Lopez
Dick & Peri
D Wilson & Frnchs
Columbus Orc
Jerri Blanchard
Hal Yates
Townsmen Orc
Hotel St. Moritz
Ford Harrison Orc
Dolores Del Carmen
Hotel St. Regis (Iridium Room)
Ethel Smith Ens
Paull Sparr Orc
(Maisonette)
Bob Terry Orc
Freddy Miller Orc
Hotel Taft
Vincent Lopez Orc
Hotel Waldorf-Astoria (Wedgwood Room)
Tito Guizar
Victor Borge
Marina
Mischa Borr Orc
Carmen Cavallaro O
Lounge Rest.
Michael Zarin Orc
Hotel Warwick (Raleigh Room)
Vicki George
Hurricane
Radio Aces
Danny Rogers
Carroll Sis
Bob Kennedy
Isabelle Rolfe
Dorothy Keller
Quinto Tores
Thea Lind
Ducide Kerekgarto
Carola
Harmonettes
The Clymas
Al Gordon Dogs
The Gibsons
Ramon Monchito Bd
Dave Dennis Orc
Iceland Restaurant
Danny White
Simpsons
Nils & Nadynne
Evelyn Daw
Penn & Devon
Kiki
Les Kramer
Frances Miller
Linda Fagen
Jean Harvey
Jane Waring
Ted Eddy Orc
Angelo Orc
Don Julio's
Reuban & Alice
Juanito Lopez
Manya Del Rey
Helenita Rivera
Senor Leon Orc
Jimmy Kelly's
Glenda Hope
Helen Holmes
Renee
Eleanor Russell
Monmartre Boys
Dixon & Denise
Lorna Rhode
Rosita & Romero
Mona Chavez
Willie Solar
Caits Farm
Billy Wells
Four Fays
Herman Hyde Co
Lucienne & Ashour
Eddie Eddy
Perlita
Virginia Mayo
Pedro Lopez
June Melva
Great Daniel
Emma Francis
Norine Robinson
Nellie Durkin
Billy Banks
Perry Bruskin
Roy Fox Orc
Sid Prussin Orc
Jimmy Dwyer's
Bobby Heath
Pat O'Shea
Bobby Parks Orc
Leonardo Orc
El Chico
Dorita & Valero
Marga Chiesa
Teresita Osta
Juan Jose Saro
Inca Indian Trio
Thomas Rios Orc
El Morocco
Chauncey Grey Orc
Chiquito Orc
Andre Bodo
Charles Inwald
Famous Door
Linda Keene
Sabby Lewis Orc
Greenwich Village Inn
Cross & Dunn
Cerney Twins
Maria L Lopez
Nan Houston
Mildred Ray Gls
Stelle & Brunettes
Irv. Carroll Orc.
Harlequin
Patricia Bright
Adele Rivie
Bernie Dolan Orc
Jan August Orc
Havana-Madrid
Hilda Salazar
Noro Morales Orc
Felipe De Flores
Pepita & Lucillos
Pablito & Lilon
Peuito Orc
Hickory House
Diane Noble
Ancil Sweet
Larry Bennett Orc
Hotel Astor (Columbia Room)
Jimmy Carroll
Cocktail Lounge
Dick Kuhn
Hotel Belmont Plaza (Glass Hat)
Rita Roper
Carey Twins
Jess Jordan Orc
Village Vanguard
Eddie Heywood Orc
R Dyer-Bennett
Laura Duncan
Leadbelly
Wivel
Bob Lee
The McArthurs
Francis Alberness
Chas Bowman Orc
Adele Rivie
Ming Toy
Tommy Hayden
Geraldine Gale
Versailles
Emil Coleman Orc
Panchito Orc
Dean Murphy
Lucille Norman
Ellsworth & F'child
Carole & Sherod
Gilbert Russell
Conover Cover Gls
Village Barn
Jube Shecrin
Scott & Sussane
Don Richards
Zeb Carver
Tiny Clark

Night Club Reviews

PERSIAN ROOM, N. Y.

(HOTEL PLAZA, N. Y.)

John Hoysradt, Susan Miller, Raye & Naldi, Bob Grant and Milton Shaw Orchestras; $2.50, $3 and $3.50 minimum.

Good lineup at the Persian Room, with John Hoysradt holding over with his mimicry. The satirist, after an abortive teeoff, has found himself, and his stuff is broad and funny for all types customers. Besides he's a good emcee for this room.

Mary Raye and Naldi also make this a bit of old-home-week, having clicked here before. They're smoother than ever and Naldi's affectation of a flowing tie, in lieu of the severe white-tie-and-tails formality, is showmanly and in good tempo with these times. In addition, it imparts a more youthful air. He handles the dainty Miss Raye with the same dispatch and extraordinary holds as heretofore. They've added a vocal 'Beguine' to their now standard recording of 'Sylvia' (David Ross' recitation, which becomes an idyllic background for their terps) and, in between, mix up their waltz, paso doble and control dancing to strong results.

Susan Miller, who has been in two short-lived Broadway musicals so far this season, needs song routining more than anything. 'Swonderful,' 'So Nice to Come Home To,' 'Lorelei' and 'Summertime' make for a hit-and-miss sequence, of which the last is the best. 'Lorelei' is a complete missout.

Hoysradt breaks his stuff into two sessions. The insolent barber, the Boston Symphony satire, the takeoff on Churchill, Hildegarde, et al, all make for a clicky sequence.

Bob Grant holds over with his expert dansapation, ideal for this room, and Milton Shaw is the relief combo for the waltz and Latin sets. Biz good and in these hectic days of too much business and too many crowds, a retreat like the Persian Room, where maitre Fred's hosting skill asserts itself, in knowing whom not to make reservations for, is more welcome than ever. *Abel.*

BLUE ROOM, N. O.

(HOTEL ROOSEVELT)

New Orleans, Feb. 13.

Copacabana Revue with George Tapps, Connie Russell, Pierce & Roland, Merceditas, Ricco de Sierra, Samba Sirens, Sherry Bergan, Carvel Craig and Orch (11).

New show in the town's leading nocturnal rendezvous is a tasty dish that is pleasing the heavy trade here. It is solid all the way down the line and adds up to 65 minutes of good entertainment. Acts and band came in for plenty of kudos opening night when caught.

Craig's orch, making its first appearance here, has a quiet style which is a relief from some of the brassy bands that have played the spot in recent months. Outfit is equally at home with sweet and swing. Leader is on retiring side and could be just a little showier on stand. From response gathered here, the band is headed for better things.

Show is strong on the dancing side. Pierce and Roland, dance team, win big hand with their whirling pirouettes. Offering is notable for ease of spins and grace. Georgie Tapps clicks heavily with a number of skillful tap routines, especially his interpretation of Ravel's 'Bolero' and 'Merry Widow Waltz.' Connie Russell, a looker with nice pipes, registers solidly with several pop tunes.

Merceditas and Ricco de Sierra provide the below-the-border touch with their singing and dancing. The Samba Sirens are all shapely, young and okay for the optics, appearing several times in nifty routines and working with principals in colorful finale. Sherry Berman's singing is plenty car-compelling. Band singer, who looks like Hedy Lamarr, a click. *Liuz.*

NIXON CAFE, PITT

Pittsburgh, Feb. 3.

Al Marsico Orch (8), Bob Carter, Mary Martha Briney, Bray & Woods, Southern Sis (2), Maginis; 50c cover.

Town's ace nitery is in action again after eight-week shutdown to install additional safety measures on heels of Cocoanut Grove disaster in Boston. Tony Conforti, who operates the downstairs spot, also decided to give the room a general face-lifting and it looks new, with improved lighting system and complete redecorating job. Repairs ran to nearly $20,000.

Nice little show Nixon has lined up for its reopening, too. Layout's headed by couple of faves at this spot, Woods and Bray, who have played at least one engagement here a year for the last 10. Strong-arm acro stuff of the boy and girl is on the showy, sensational side and their ballroom terping's okay. Bob Carter, emcee and featured vocalist, teams up with Mary Martha Briney, with whom he's been paired on KDKA for some time, and their dueting of the light operatic ballads is big time. He and Miss Briney likewise have their solo spots and click individually, but it's together that they're most solid.

Southern Sisters are a couple of eye-filling blondes and their tumbling, high kicks and dizzy spins are socko here, while Maginis, man and a woman, knock out a winning session easily with some corking magic. Music's by Al Marsico, whose had the band here for almost four straight years. *Cohen.*

LATIN QUARTER, CHI

Chicago, Feb. 17.

Frances Faye, Sammy Walsh, Marjorie Ward, Bernard Dancers (9), Eddie Pripps Orch (9), Luis Ramirez Rhumba Band (5) with Susan Cantu; $1.50-$2 minimum.

Headed by Frances Faye, pounds lighter since her last nitery appearance in Chicago, and paced by the peppery Sammy Walsh, new show is a lively affair.

Miss Faye makes her return to local night life with an array of songs, pianistics and kibitzing definitely to the liking of this spot's patrons. Among her numbers are 'This Is the Army, Mr. Jones,' 'Be Careful It's My Heart,' a piano medley done with the assistance of Vic Angle, drummer, and Paul Idell, bass player, of Eddie Pripps' band, and her own composition 'Shut My Mouth.' Forced back by heavy applause she encored with other comedy numbers and some kidding.

Walsh, besides keeping the show moving in expert manner, jokes, sings a song about shoes called 'Breaking My Back for Beck'; does a burlesque on glee clubs with the orchestra, which is a gem, and warbles several other amusing numbers. Makes a most favorable impression and went over big.

The Bernard Dancers, six girls and three men, contribute two ensemble routines, an 'Hawaiian War Chant' to open, and an Egyptian number, both done in zany manner. Later the male members, George Bernard, Gene McCarthy and Bert Maxwell, imitate the 'Three Make-Believes' with pantomimic gestures to recordings. Were generally liked.

Marjorie Ward, a personable miss, does two topnotch tap routines to nice applause. Pripps' Band provides excellent show music and good dance rhythms, and Luis Ramirez, with Susan Cantu doing the vocals and playing the maraccas, furnishes the Latin melodies. *Morg.*

SHANGRI-LA, PHILLY

Philadelphia, Feb. 11.

Georgie Price, 'Doc' Marcus, The Drakes (3), The Copelands (4), Elaine Miller, Duke McHale, 'Victory Belles' (10), Wick Wharton Orch (10), Billy Hays Orch (5); No cover or minimum, dinners $1 up.

Dewey Yessner continues his big name policy at his popular-priced Chinese eatery and once again it looks like he has a winner.

With Georgie Price pacing the bill, the customers are treated to a fast-moving show with lots of laughs and plenty of variety, as well as eye-filling gals and good music.

Despite the fact that he was caught at his opening show, Price shaped up nicely. He was called back time and again by the packed house for encores until the little fellow was near exhaustion.

After a warmup novelty tune anent rationing, Price goes into his familiar routine of mimicking his pals, Richman, Jolson, Cantor, Jessel and Cohan. The act, although familiar to Broadway, is new to the youngsters around Philly and brings plenty of kudoes. He winds up with a rib-tickling rendition of the 'Fuehrer's Face, with the patrons handing out the razzberries.

'Doc' Marcus, billed as the 'mad magician,' is a clever prestidigitator—but that's only part of it. He goes completely wacky, giving out with double talk and ribbing his amateur stooges. It all adds up to good fun. The Copelands, holdovers here, consist of a hefty guy and three gals on roller skates. They score heavily. The terps department is taken care of in good fashion by Duke McHale, whose only fault is that he does too much.

The Drakes handle the ballroom dancing in an agile manner. Elaine Miller, an oomphish blonde, does the canarying, but she was handicapped when caught by a poor mike and was barely audible. The 'Victory Belles,' ably routined by Noel Sherman, are good to look at and they can dance. Their costumes are also novel, adding plenty to the productions. *Shal.*

Equity Elements See Advantage To Free Shows, Claim 'Actors Must Act'

Dictum that 'actors must act,' whether for pay or not, has again been voiced by some elements in Equity. The matter was argued at length during the council session last week. Matter arose over the stand by union leaders that some measure of compensation should be paid members for off-Broadway theatricals, particularly when other crafts are paid. Those opposed to that idea insist that if a player wishes to appear gratis he should be permitted to do so, because it 'makes him a better actor' and there is a paucity of plays.

Case in argument again is the 'Dramatic Workshop' of the New School of Social Research, which operates the Studio theatre in connection with the school. Latter has courses in every department of the theatre. Agreed recently that at least one union stagehand, one ticket seller and a combination agent-manager be engaged by the Studio for pay. Equity thereupon declared that its members working in Studio performances be paid at least the minimum salary, or pro rata if less than eight performances are given weekly.

Equity appointed a committee to go into the subject, after it was pointed out that admission is $1.65 and sometimes $2.20. Studio is a little theatre and for some presentations only a few Equityites are used, though in the past two seasons the casts were mostly professional. School's argument is that it is developing talent, namely future members of Equity, and that professionals do a service in aiding the embryos. There was no objection from Equity when its people went on for the Workshop until the other unions demanded the outfit engage some craftsmen. Regular Broadway conditions would be impractical because of the small capacity of the Studio.

School's full course, covering one year or a season, has a tuition fee of $425, cost for the second year being slightly less, with a probationary period of one month calling for a fee of $75. There are any number of individual courses which range from $15 to $90. School, which is in its fifth year, evidently is on the right side of the ledger, but the theatre department is required to operate on a limited budget.

Alvin Johnson is president of the School, Clare W. Mayer, secretary; Daniel Crandford Smith, treasurer, with Mrs. Joseph Urban, assistant. Erwin Piscator is director of the theatre end, his faculty numbering around 25 instructors, including a number of refugees.

Equity Must Clarify Rule on Photographing Actors for Publicity

Clarification of an Equity rule made 10 years ago, in connection with taking pictures of players, is an order of business for the council. Matter arose over an inquiry from an actor in 'The Eve of St. Mark,' Cort, N. Y., when the company was called for photographs to be used in a magazine. Equity dug up a rule which stipulates that the picturization of a play or sound recording calls for one week's pay to the players.

Rule was regarded as referring to motion pictures, said to have been the original intent, but Equity's legal department said 'picturization' covers all photography. It was intimated to the Playwrights, producers of 'St. Mark,' that one-eighth of a week's pay would be due the cast, whereupon the magazine stunt was called off. It was to have been a 12-page color layout in Coronet.

Equity is inclined to agree with managers that photographs taken for publicity purposes are valuable in popularizing shows, and it is expected that in clarifying the picturization rule it will not require extra compensation. Understood the council's idea is to set some sort of limit on how many times actors may be called for photographing.

For the past season stagehands have insisted on extra pay when photographs are taken in the theatre, even though they do no work in connection with that process. That is an expense item that managers have vigorously protested.

Prep Detroit 'Ozarks'

Chicago, Feb. 23.

Players are being auditioned by Al Jackson, director, for a second company of 'Maid in Ozarks,' to open at either the Wilson or Lafayette theatre, Detroit, around Easter. Company at the Great Northern theatre is doing sensational business. Show recently changed management and is now under the direction of Julius Pfeiffer and others.

In expectancy that the Chicago company is set for a long run, Stacy Mosser, receiver of the Great Northern, has started a complete refurbishing of the theatre.

Muny Theatre Season In St. Loo Opens June 9; Transportation Problem

St. Louis, Feb. 23.

Unless the ODT steps in the silver anniversary of the Municipal Theatre Assn., which sponsors a 12-week season of al fresco entertainment in the Forest Park playhouse, will tee off another season June 9. Since the closing of the 1942 season execs of the assn. mulled the idea of launching another session and decided the entertainment in the open air theatre would continue to provide recreation for workers in the many defense plants in this area.

The Public Service Co., which operates all buses for mass transportation here, accommodates many customers of the theatre, and execs of the assn. do not believe there will be any curtailment of this service. More than 1,000 cuffo seats will be set aside nightly for men in the armed service; another 1,700 are reserved for those who cannot pay and the balance of 10,000 chairs range from 25c to $2.

Season will start with an 11-night presentation of 'Balalaika' and wind up with a two-week stand of 'Chu Chin Chow.' Other shows already selected are 'The Great Waltz,' 'The Merry Widow,' and 'The Desert Song.' Production Manager Dick Berger is lining up principals. As usual, the terpsing and warbling chorus will be made up of natives.

38% of Auds Via Buses

Transportation figures indicate that 38% of audiences attending performances were carried to and from the park in buses last summer. The percentage was applicable when capacity, around 14,000, was drawn. It is understood the bus lines cannot accommodate more passengers. Fact that the Muny is a non-profit project may influence Washington's stance on the use of cars by patrons.

TAUBER-'CHELSEA' CLICK IN LONDON

London, Feb. 23.

London has a new hit in 'Old Chelsea,' the musical starring Richard Tauber, which bowed in at the Prince's theatre, Feb. 17, after an extensive provincial tour.

Despite the typical formula of the musical, it was wildly acclaimed by the opening-night audience of Tauber enthusiasts. All indications point to a successful run.

Presented by Bernard Delfont, dances were arranged by Lydia Sokolova and Edward Stirling supervised the production.

Dubens, Mollison Form London Legit Outfit

London, Feb. 23.

A. Dubens, costumer, and William Mollison, the producer, have formed producing company, with $20,000 capital.

First effort is 'Chain Male,' by Ronald Pertwee, starring Basil Radford, which will be produced in the sticks sometime in March.

New combo also has new play based on one of Emile Zola's novels, tentatively called 'The Resurrectors,' starring Robert Newton, Nancy Price and Linden Travers.

'Cry Havoc' May Return To Broadway After Tour

'Cry Havoc,' an all-girl war drama which the Coast rated a sure thing but which exited from the Morosco, N. Y., after a brief engagement around the holidays, may try Broadway again following a tour which opens in Chicago Monday (1). When the play was presented in the east the title was changed to 'Proof Thro the Night' and then reverted to the original 'Havoc' label.

After the Loop date it will play two split weeks, with Detroit, Pittsburgh, Philadelphia, Washington and Boston to follow. It will have the Theatre Guild-American Theatre Society subscription support.

'Havoc' was presented in N. Y. by Lee Shubert and Harry Kaufman, but for the road Shubert, John Wildberg and J. J. Leventhal are interested. Stated that some of the actresses who appeared in the original Hollywood cast have been engaged for the tour. At the time the show attracted attention on the Coast it's understood that Orson Welles advised Shubert that the play mostly depended on the cast, for which reason the leads have been brought east for the road.

Lorella Val-Mery, until recently press agent for the American Theatre Wing, will be in advance of 'Havoc.'

Equity Mulls Hikes For Chorus, Stock

Increase of stock and chorus minimums continue to be mulled by Equity following the War Labor Board's okay of the raise for regular performers to $57.50, a hike from $50. It's virtually agreed that stock can be increased 15% without putting it up to the WLB, but it's questionable if that could be true about the chorus, because, while that organization is an Equity branch, with virtually all the same officers, it has kept its identity separate, including its bank account.

Possible that Equity, acting last week on application by the chorus for a tilt, may rule that the chorus people's pay shall be upped. Assumption is there would be no objection from WLB, but there is a chance that some managers who specialize in musical shows would object. However, during its meeting with the managers on the recent pay boost, Equity asked for a $10 raise and the showmen okayed it without argument. Increase was pared down by WLB, which did not care to set a precedent, limit of pay raises granted in industry up to now being 15%.

The Gimmick

Under federal regulations, applications for higher pay must come from employers. Equity and the chorus branch are employee organizations, therefore cannot go directly to WLB. Chorus Equity has no pact with the managers, and therefore cannot apply directly to the League of New York Theatres. Managers could ask an okay for the chorus group from WLB, but that's regarded as unlikely to happen.

None of the talent unions has considered the possibility of securing a ruling on whether acting and other theatrical work is casual labor. That type of employee is outside wage fluctuation regulations, plus general rules covering industry and white collar work. Yet the records of talent unions, Equity in particular, indicate that members rarely work through the season as a whole, and a large percentage are occupied with performances only during a small portion of the season.

If salary increases for stock go up, the minimum will be 15% over $40, or $46, but whether or not the $25 stock class is out remains uncertain. New scale for chorus will go from $40 to $46 in N. Y. and $45 to $51.75 on the road, if the raises are granted.

There is some chagrin around Equity through lack of response from the members following the pay boost, although the association's leaders put the proposal before the managers so forcefully that the showmen agreed without quibbling, something of a precedent for them. Around 150 letters of complaint had been received, most of them saying it was impossible to pay living expenses at the old rate. Not one letter of appreciation had been received up to late last week.

Holyoke's New Prod. Head

Holyoke, Mass., Feb. 23.

Frank Lyon is the new production director at the New Holyoke theatre where he rejoins Guy Palmerton, new managing director.

Equity Opposes Legislative Proposal In N. Y. State to Up Agent Commissions

Twin bills introduced in the N. Y. State Legislature, aiming to change the employment agency statute, will be opposed by Equity, which says that the moves constitute another attempt to raise commissions for legit jobs from 5% to 10% and indicates the measures were inspired by casting agents. Last year former Governor Lehman vetoed a similar bill after protests by Equity.

Idea of the proposed legislation is to place agency permits in the hands of the N. Y. commissioner of licenses, where schedules of pay and commissions would be posted. Casters charge 10% when getting jobs for actors in radio, pictures and night clubs but Equity has steadfastly insisted that half that rate apply in legit, its right in that matter being upheld by the courts. In opposing the new bills it has secured the support of the stagehands, AFL, and Central Labor Trades Council.

Despite the Equity rule it has always been supposed that some actors pay more commission than called for, but the agents appear to want that to be general.

Shows in Rehearsal

'Dancing in the Streets'—Vinton Freedley, Horace Schmidlapp, Richard Krakeur.

'Apology'—Lee Strasberg.

'Richard III' — George Coulouris.

'Away We Go'—Theatre Guild.

'The Family'—Oscar Serlin.

'Kiss and Tell'—George Abbott.

'The Doughgirls' (road)—Max Gordon.

'Cry Havoc' (road)—Shuberts, Wildberg, Leventhal.

Stagehands, Mgrs. Continue Dispute On Contract Revisions

Managers and stagehands agreed on increased pay some time ago, and the adjusted scale has applied since before the season started. However, changes demanded by the union in the contract have been in dispute ever since. A showdown session between the League of New York Theatres and local No. 1, International Alliance of Theatrical Stage Employees, was held last week, with the factions disagreeing. The national IA now will be asked to step in and adjust the argument.

Main point in controversy is the rule whereby a manager may dismiss a deckhand for cause, that usually meaning incompetence or insobriety. Union wants to have the say as to whether the cause of dismissal is justified and decided it by a two-thirds vote of its executive council or by the same proportion of the membership. Managers contend that such an arrangement might mean that the employees involved would be virtually guaranteed seasonal, if not 'lifetime,' jobs.

Heads of departments—carpenter, electrician and props—are concerned in the situation. Ordinarily, backstage staffs are put on Oct. 1 for the season, but dereliction of duty lays them open to discharge. Legiters which try out on the road usually have tour heads who are generally retained during the Broadway engagements. Such men may be dismissed upon two weeks' notice without cause, which action is rarely taken by managers. Understood that the union seeks revision of the rule to knock out the two weeks' provision.

ZaSu's 'Murder' Again Likely B'way Prospect

During spring Broadway may see ZaSu Pitts in 'Her First Murder,' in which she toured during the fall. Play, which was produced by Victor Payne-Jennings and Marion Gering, was rewritten during the road showings. It experienced spotty business.

Miss Pitts advised the management she would accept a Coast film offer when notice to close was posted in Chicago. She was the only member of the cast with a run-of-the-play contract, and the management claimed that she would be required to continue as no personal notice had been given her, it being the intention of playing week to week. Management claims that Equity first agreed with that contention but later declared that the general closing notice included Miss Pitts.

Stated that while there was some feeling between her and the managers, they were on friendly terms when she went to Hollywood. From there it is reported that Henry Duffy has proposed to present Miss Pitts in a revival of 'The Bat' but Payne-Jennings and Gering believe she prefers Broadway in 'Murder.'

Jimmy Troupe Mends

James (Jimmy) Troupe, company manager who has been ill for several months, was permitted to go home Saturday (20) from the hospital, where he was operated on for a second time. He had an infection of the jawbone, which followed a tooth extraction. Though of slight build, he dropped 22 pounds.

Troupe is assigned to be back with a road 'The Doughgirls,' due in Chicago soon, but is too weak to handle the job at this time. Show's producer, Max Gordon, has arranged for another company manager, but Troupe is to take over when he recovers.

Sabinson Explains Unusual Idea For 'Counterattack' Biz

Unusual slant on theatre party sales of tickets is taken by the management of 'Counterattack,' which opened Feb. 3 at the Windsor, N. Y. Russian war play, which drew a divided press, went in for theatre party deals even before it opened, and it was believed that such block sales would carry the play along well into the spring. Two weeks after the show opened, however, extra-space ads announced the closing date as of next Saturday (27).

Lee S. Sabinson, who produced 'Counterattack,' his maiden managerial try, explained the closing notice move. He said that a number of parties had been arranged for March, April and May, but early last week boxoffice sales were discouragingly weak. Sabinson figures that the play has a potential draw, and by announcing the final 10 days, patronage would thus develop from those who normally might wait until the party dates. If business improves the drama will continue on a week-to-week basis.

Theatre management took sharp issue with Sabinson, claiming he had no right to announce a closing so far in advance, also contending that by so doing he had tabbed 'Counterattack' a flop. Announcement to fold was made last midweek, and while the show did well over the weekend along with most others, result of the stunt will hardly be definite until this week.

Two successes are announced to close long in advance, 'Sons O' Fun' taking extra space last week, too, for the final six weeks of the Winter Garden engagement, which ends March 27, while Katharine Cornell fixes April 3 for the finale of 'The Three Sisters' at the Barrymore. Former is in its 65th week, while the latter, a revival, is in the 10th week of a planned limited stay. 'Sisters' has been booked for two weeks in Boston, after Broadway, with Buffalo, Toronto, Detroit, Cleveland, Pittsburgh and Chicago following.

Student Matinees Run Behind Last Season

Only three plays have been chosen by N. Y. high school principals so far this season for special 'jitney matinees,' performed for students, including 'The Patriots,' which the youngsters will see next Tuesday (2). Admission will be 10c, although for some similar showings it was a nickel. Other school children showings were given by 'Janie,' now at the Playhouse, and 'Uncle Harry,' Hudson.

Last season there were more similar showings, 'Patriots' being the 10th special matinee in all. Theory is to stimulate interest in the theatre among adolescents and thereby build up potential audiences. Performances are possible because the actors and stagehands work gratis and there is no charge by the managers or authors.

Idea was supposed to be tried in Chicago but the local deckhands' union refused to cooperate.

Inside Stuff—Legit

Sudden passing of Walter Bryant last week recalls the investigation of ticket brokers and boxoffice men in 1927, when Charles H. Tuttle, then U. S. district attorney in N. Y., prosecuted a number of those involved.

Bryant, who had a small agency, was not an important defendant, but was less fortunate than some of the others. He was among several fined $5,000 each, but taking a pauper's plea and serving 30 days in a Jersey federal house of detention. That, however, did not void liability of the fine, and up to the time of death, authorities kept after him to pay off. Bryant became a ticket clerk for various agencies, earning comparatively little. Prosecutor's office accepted settlement on the basis of $5 monthly, but having a wife and four children, even that sum was a burden. He was about 50.

Friends recently went to the front for him and it was expected that the fine would be remitted. Papers which were to have been filed in Washington were made out and ready for his signature last Friday (19), but he expired from a heart attack at his home the night previous.

At the time of the ticket investigation the theatre was in boom times and high prices for tickets were charged by brokers. Federal admissions tax law then limited the price of premiums, violators being subject to fine and imprisonment. Later, the statute was changed, government placing no limit on ticket prices but making it mandatory for agencies to pay the collector 10%. Another change in the law fixed the rate at 11% for all money over 75c premium, but there is a N. Y. state law, recently upheld, fixing the resale ceiling at that figure. Legit theatre code also makes 75c plus tax the limit.

Billie Burke, who opened last week in the Eddie Dowling production, 'This Rock,' at the Longacre theatre, N. Y., was tentatively scheduled to bring back to Broadway this season a revival of 'The Vinegar Tree,' in which Mary Boland first appeared at the Playhouse back in 1930. Broadway revival looked set following Miss Burke's successful stock company appearance in 'Vinegar Tree' last summer, in Detroit and San Francisco, with Paul Cavanaugh and Charles Waldron in supporting roles. Later, however, Miss Burke nixed the idea, finally deciding in favor of the 'Rock' script.

'Rock,' incidentally, was scripted by Walter Livingston Faust, v.p. of the Socony-Vacuum Oil Co. How Dowling became interested in Faust's play is believed to date back some years ago, when the producer-actor had the late Boris Said as one of his backers. Said was in the oil business, representing Russian interests, and he operated the St. James theatre, N. Y. As a result, Dowling is said to have made many connections with well knowns in oil.

Announcement of the ownership setup of 'The Moon Vine,' Morosco, N. Y., appeared last week in the form of a paid ad carried by the Post, N Y. Law requires limited partnerships to publicize the exact investments of those concerned. Jack Kirkland, who presents the play, put in $7,500, which entitles him to 15% of the net profits. His wife, Haila Stoddard, who heads the cast, invested $4,500 for a 9% share.

John Byram is listed as putting in $5,000 for a 10% share. Howard S. Cullman having a similar share, while James E. Stroock (Brooks Costume Co.) put in $3,000, he having 6%. Total is $25,000, but the show is said to have cost more than that. Each of those named is a limited partner, but provision is made that general partners may be included and the latter may make demand upon the others for further contributions not to exceed 25% of their original investments. Byram represents Paramount's interest.

Editorial comment on Clara Boothe Luce's maiden speech before the House of Representatives in many of the nation's newspapers put particular stress on the wit displayed by the freshman congresswoman from Connecticut, with some seeing a striking parallel in her 'globaloney' talk with the characters depicted by Mrs. Luce in her play of several years back, 'The Women.'

The editorial boys pointed up the playwright-politician's ability to keep the congressmen pinned to their seats, while to at least one of them her attack on Vice-President Wallace's advocacy of freedom of the air after the war 'inadvertently let members of Congress in on the secret concerning the source of her inspiration for the catty, irresponsible but clever women' depicted in her play.

'Stovepipe Hat,' highly regarded by those who read the script and heard the score, is described as a musical pageant. Play portion is based on Abraham Lincoln, but he is not a character in the cast. Show, announced recently by Ray Golden, has been set back and is now dated for next fall with John C. Wilson announced as the producer and Golden associated.

Several groups are named as backers, including Howard S. Cullman, Marshall Field and the Lunts. Noel Coward will be indirectly interested as he is with all Wilson shows. It appears that the backers desired a better known name in the management, and so Golden acquiesced, resulting in Wilson being brought in. Jed Harris evinced interest in 'Hat' but the deal fell through when he sought almost full control.

Announcement that Paul Muni would tour this spring in John Golden's revival of the Elmer Rice play, 'Counsellor-at-Law,' was a bit premature, John Pollock, Golden's general manager, told Pittsburgh newspapermen last week, while in Smoky City ahead of 'Claudia.' Latter returns to Nixon theatre there Monday (1) for third engagement in less than a year.

Pitt columnists had played up fact that Muni would be around in April, or May, following press release to that effect from Golden's office. Only trouble, it seems, was that star himself wasn't consulted. Latter reportedly told Golden that he had no intention of going on the road in revival. Understood star, who last toured in Maxwell Anderson's 'Key Largo' three years ago, intends to return to Hollywood as soon as 'Counsellor' winds up on Broadway.

Johnnie McIntyre, press agent of the Shubert Boston theatres, was mentioned in the differences between Edward Gould, who opened the Copley in that city with stock Monday (22), and the Association of Theatrical Agents and Managers. McIntyre states, in contrast to a report in 'Variety' last week, that he was never approached to handle the job of manager of the stock and that he has never handled managerial duties since joining the Shubert staff.

ATAM explains that his name came from the Copley management for some unexplained reason and that McIntyre has no connection with the dispute between Gould and the union. Harry Mirsky was appointed the company manager.

Land on which the 10-story Sardi building, 234-36 West 44th street, N. Y., stands, was sold last week by Commander Vincent Astor to undisclosed investors subject to a purchase-money mortgage of $250,000. The Trebuhs Realty Co. leased the land for a long term in 1924 and erected the present structure, also known as the Trebuhs building, and which has continuously been occupied, notably by Sardi's restaurant and the Shubert interests. It's the first property sold for Commander Astor in the theatrical district since he recently started diversifying his realty holdings.

Geography of show biz in San Francisco has been scrambled during past weeks. Films, in the form of Howard Hughes' 'The Outlaw,' occupy the Geary, legit house, with film fans and customers from 'Junior Miss,' in its proper place at the next-door Curran, jostling each other on the sidewalk outside The Alcazar, old legitimate theatre, is now drawing vaude customers to 'Highlites of 1943,' and 'This Is the Army' occupied the austere Opera House for two weeks.

'Tomorrow the World,' part of a former Nazi boast, is the new title for 'Follow the Leader,' which Theron Bamberger is producing. According to Leo Freedman, publicist for the play, the latter title was used for pictures and books, so the manager, 'contemplating the possible deluge of wolves at the door,' changed the label, which is now 'free from plagiaristic sandtraps.'

Elliott Nugent, recently in 'Without Love,' is staging the show by James Gow and Arnaud d'Usseau.

Marion Edwards, who plays Ellen Curtis in Cora Sue Collins company of 'Junior Miss,' now in Pittsburgh, is leaving that show for two weeks to be with her husband, Pvt. Irwin Shaw, the playwright, before he shoves off for overseas duty. She'll return to cast when Shaw leaves. Actress is daughter of Snitz Edwards, famed old character actor of stage and screen. 'Junior Miss' also lost three of its young boys to the Army last weekend, with replacements hurriedly sent on from N. Y.

Sid Harris, company manager of 'Arsenic and Old Lace,' Fulton, N. Y., for a time, is now assistant treasurer, stepping in when Harry Martin became ill last week. Harris was required to rejoin the treasurers' union, paying back dues amounting to $75. New job, whose permanency is uncertain, pays $65 weekly.

Play on Broadway

THIS ROCK

Eddie Dowling production of comedy in three acts (one scene) by Walter Livingston Faust. Stars Billie Burke; features Nicholas Joy, Jane Sterling, Zachary Scott, Alastair Kyle. Staged by Dowling; setting, Watson Barratt. Opened at Longacre, N. Y., Feb. 18, '43; $3.30 top.

Children	Suzzanne Johnson Lois Volkman Joyce Van Patten Buddy Millard Dickie Millard Harlan Stone
Dannie	Walter Kelly
Mary	Joan Patsy Flicker
Joannie	Joan Shepard
Douglas MacMasters	Zachary Scott
Johnny MacMasters	Alastair Kyle
Patton	Roland Hogue
Margaret Stanley	Jane Sterling
Cecily Stanley	Billie Burke
Malcolm Stanley	Nicholas Joy
Robert Duncan	Everett Ripley
Maid	Lucia Victor
Cuthie	Ethel Morrison
Angus	Malcolm Dunn
Mr. Higgins	John Farrell
Mr. Harley	Gene Lyons
Mrs. Proudie	Mabel Taylor
Mr. Proudie	Victor Beecroft
Little Daisy	Lorna Lynn
Little 'Arry	Gerald Matthews

A thin play. Principal factor in favor of 'This Rock' is that it brings Billie Burke back to Broadway, but the charm of the star is hardly enough for more than a limited engagement.

Miss Burke last appeared in N. Y. in 'The Truth Game,' presented in 1930. The star's Hollywood experience hasn't dulled her stage appeal and first nighters were particularly cordial at her first entrance and again after the final curtain.

Play uses a dozen children, a noisy bunch of kids, in the story of England's method of evacuating tots from London to the countryside to evade enemy bombing. Youngsters of the play are unkempt and unwashed when they arrive at the home of one Malcolm Stanley, a wealthy shipbuilder. Kids are in tow of a class-conscious youth, a mechanic in the air corps. He seems unduly bitter towards Margaret, pretty daughter of the household.

But, as in many stage stories, she likes 'em rough, and by the time he gets his wings they're betrothed. Mrs. Cecily Stanley at first recoils from the war package of tots but within two years they become rather polite children. MacMasters' young brother is her favorite and he proves a wise lad. She takes over when the cook leaves, her messing around the kitchen contributing some of the play's laughs.

Impression is that 'This Rock' is a short play, for the intermissions are unduly extended, while a three-man orchestra seems to work overtime in a balcony box. There is a funny first-act bit, between Miss Burke and one boy, the back of whose britches becomes unattached. There aren't enough laughs, however, while the romantic angle is transparent.

Players are better than the play. Miss Burke is a bit coy at times but amusing. In the last act, when surrounded by the East End product once again, she indulges in what sounds like ultra doubletalk with a couple of local gents who are assigning quarters to British lowbrows bombed out of their homes.

Nicholas Joy is complacent as the rich man into whose home the youngsters descend, but his performance appears to be so directed. Jane Sterling, as the daughter, continues to improve as an ingenue. Zachary Scott, as the huffy MacMasters, does well enough.

The standout youngster, Alastair Kyle, may be the 'find' of the play. He is supposed to have been hurt when a Nazi bomb landed in the garden. As a matter of fact most of his left hand was really torn off in an actual London bombing. Boy is from radio. *Ibee.*

New Radio Satire

Theodore Irwin and Richard Pack have authored a comedy, 'Good Evening, America,' satarizing radio commentators and 'typewriter strategists.' It's being agented by the William Morris office.

Irwin is a novelist and associate editor of Look mag. Pack is publicity head of station WOR, New York.

Plays Out of Town

MEN IN SHADOW

Boston, Feb. 22.

Max Gordon production of three-act drama by Mary Hayley Bell. Features and staged by Roy Hargrave; setting, Frederick Fox; $2.75 top; opened at Colonial, Boston, Feb. 22, 1943.

Moy	Joseph De Santis
German Captain	Peter von Zerneck
German Lieutenant	Peter Knego
Cherie	Michelette Burani
Kenny	Everett Sloane
Polly	Francis De Sales
Lew	Roy Hargrave
Mordan	Dean Harens
Enshaw	Ernest Graves
German Sergeant	Martin Brandt
German Corporal	Michael Ingram
German Soldier	Wesley Adams

A literate, powerful and moving melodrama, 'Men in Shadow' is one of the best war plays in recent years. Its success on Broadway is hardly open to challenge, notwithstanding the outright development of situations so melodramatic that any less-distinguished presentation would spell instant dismissal.

This British importation, slightly revised as to idiom and other details, is not for squeamish stomachs. Its action encompasses the setting of the broken legs of a downed American flyer and the violent onstage deaths of three Nazis. Yet these events follow the main action of the play so relentlessly that the audience makes complete identification, and the opening was not marred by a single nervous giggle.

It is true that the ideology expressed by the leading characters during the lulls in the action is not always clear, and not always clothed in language great enough to fit the moment, but the suspense generated as the play moves forward is more than adequate to cover the defect. Moreover, the acting throughout by the entire cast is never less than distinguished, and frequently it is extraordinary.

The central situation is simple enough. Three men of obscure but united nations are saboteurs in Occupied France. Their hideout is the loft of an old mill. Lew (Roy Hargrave), the leader of the band, rescues an American flier injured when he bails out of his plane nearby. He brings him to the loft, then learns that Nazis are to be billeted in the mill.

As the flier cannot be moved for 48 hours, the action develops around their efforts to seek means of escape before the Nazis arrive. The third act denouement stands among the most memorable scenes in contemporary theatre, despite the fact that the episodes leading up to it may be overstated dramatically.

Not the least important contribution to the total effect of the play (which solves, incidentally, no contemporary problems although it does offer considerable inspiration), is the exceedingly realistic set and lighting by Frederick Fox. Few plays in recent memory have been enhanced by so effective a production.

Barring the character Cherie, beautifully played entirely in French by Michelette Burani, the cast is wholly male and wholly good. Hargrave, in the lead, sets the pace throughout, and his direction never lags. Dean Harens, as the wounded flier, contributes a notable portrait; the same holds true of Joseph De Santis, Everett Sloane, Francis De Sales, and Ernest Graves.

The character of the commando soldier was evidently deleted in the New York previews. Obviously, various other alterations will take place, especially in the first act, but as it stands, 'Men in Shadow' is definitely out of the shadows. *Elie.*

KEEP YOUR DISTANCE

Hollywood, Feb. 22.

George Banyai production of three-act play (four scenes) by Ivan Tors and Andor De Soos. Features Victor Jory, Florence Rice, Lou Nova, Linda Brent. Staged by Robert Harris; settings, Ernest Glover; $1.65 top; opened at Music Box, Hollywood, Feb. 22, 1943.

Supporting cast: P. J. Kelly, William Joy, Catherine King, Edmund Glover, Peter Caldwell, Robert Harris, Oliver Prickett, James Trenton, Jack Dawson, Frank Smith, Herbert Vigran, Steve Darrell, Frank LaMont, Wheaton Chambers, Raymond Mark.

As his second enterprise at the Hollywood Music Box, George Banyai presents a fantastic farce of such infantile nature as to require more than Victor Jory, Florence Rice, Lou Nova and a competent supporting cast can do. It's just cut out of thin paper, with characters two-dimensional, and a few laughs squeezed out by dint of hard trouping for a receptive premiere crowd. It will do for appointed time here, but cannot expect to go to bigger pastures.

Comedy, by Ivan Tors and Andor De Soos, and staged by Robert H. Harris, deals with a wild animal-hunter who brings them back kicking. Latter is assigned by a theatrical producer to use his so-called psychological methods to tame a tempestuous actress who is running out on her contract. He cages her in a penthouse, cows her momentarily and himself succumbs to her counter charms in a seductive scene. Meantime, he has hypnotized actress' hulking bodyguard into belief he is a kangaroo.

Jory carries animal trainer for all role will permit. Opposing women, Florence Rice as actress and Catherine King as Jory's fiancee, are mechanical and incredible even within the permissions of farce. Lou Nova, fisticuffer who has turned thespian, is okay as lumbering pug who is supposed to beat up Jory for exasperated actress but who ends up kangaroo-hopping about stage for couple of guffaws. Comedy honors go to Herbert H. Harris in the producer role. Good also are P. J. Kelly as the susceptible butler, and Oliver Prickett as his press agent.

Play is in three acts, two in Jory's Vermont residence, one in New York penthouse. Settings are well done, but substance of farce is wispy and is propped up only with much shouting or ordinary lines and stacatto antics by players who have done much better both in pictures and stage. *Jung.*

Current Road Shows

(Feb. 24-March 6)

'Arsenic and Old Lace' (1st Co.)—American, St. Louis (24-27); Davidson, Milwaukee (1-6).

'Big Time' (vaude)—Civic Auditorium, Sacramento, Cal. (26-27); Curran, San Francisco (1-6).

'Blackouts of 1943' (vaude) — El Capitan, Hollywood (24-6).

'Claudia' — Locust, Philadelphia (24-27); Nixon, Pittsburgh (1-6).

'Corn Is Green'—Music Hall, Houston (24); Paramount, Austin (25); Melba, Dallas (26); Majestic, Ft. Worth (1); Municipal Auditorium, New Orleans (3); Auditorium, Jackson, Miss. (4); Robinson Auditorium, Little Rock, Ark. (5) Auditorium, Memphis (6).

'Cry Havoc'—Studebaker, Chicago (1-6).

'Eve of St. Mark' (2d Co.)—Harris, Chicago (24-6).

Gilbert and Sullivan—Shrine Auditorium, Oklahoma City (24); Arcadia, Wichita (25); Chief, Colorado Springs (26); Auditorium, Pueblo, Colo. (27); Auditorium, Denver (1-3); Capitol, Salt Lake City (5).

'Good Night, Ladies'—Blackstone, Chicago (24-6).

'Harriet' (tryout)—National, Washington (24-27).

'Hey, Rookie' — Belasco, Los Angeles (24-6).

'Highlights of 1943' (vaude)—Alcazar, San Francisco (24-27).

'Junior Miss' (3d Co.)—Geary, San Francisco (24-6).

'Junior Miss' (2d Co.) — Nixon, Pittsburgh (24-27); Cox, Cincinnati (1-6).

'Kiss and Tell' (tryout)—Wilbur, Boston (1-6) (premiere).

'Leaning on Letty'—Wilson, Detroit (24-27).

'Life With Father' (2d Co.)—Erlanger, Chicago (24-27); Cass, Detroit (1-6).

'Maid in the Ozarks'—Great Northern, Chicago (24-6).

'Men in Shadow' (tryout)—Colonial, Boston (24-6).

'Porgy and Bess'—Cass, Detroit (24-27); Paramount, Toledo (1); English, Indianapolis (2-6).

'Priorities of 1942' (vaude)—Taft Auditorium, Cincinnati (24-27); National, Washington (1-6).

'Private Lives'—Davidson, Milwaukee (24-27); Erlanger, Chicago (1-6).

'Pygmalion'—Copley, Boston (24-27).

'Springtime for Henry'—Walnut, Philadelphia (24-6).

'Student Prince'—Selwyn, Chicago (24-6).

'Tobacco Road'—Lafayette, Detroit (24-6).

'The Doughgirls' (2d Co.)—Erlanger, Buffalo (4-6).

'Watch on the Rhine'—Royal Alexandra, Toronto (24-27).

'Ziegfeld Follies' (tryout)—Forrest, Philadelphia (24-6).

'Georgie Kaufman Is An Old Snoop,' Etc., Recalled at 'Dinner' Testimony

Win, lose or draw, George S. Kaufman and Moss Hart shared stellar acting honors between them last week as the plagiarism suit brought against the playwrights by Vincent McConnor, radio writer, was aired in New York federal court before Judge Clarence G. Galston. McConnor, charging that K&H's 'The Man Who Came to Dinner' was pirated from his play, 'Sticks and Stones,' seeks an accounting of the profits earned by the authors, Warners, Random House and the estate of Sam H. Harris.

After three days of testimony, which was punctuated by satiric barbs and witticisms reminiscent of a collaborative K&H legit effort, Judge Galston reserved decision on Friday (19), meanwhile instructing attorneys for both the defendants and the plaintiff to file briefs.

Typical bon mots were occasionally tossed about and anectodes anent show biz personalities highlighted some of the testimony as Kaufman and Hart took the stand to deny they are plagiarists or that 'Dinner' was anything but an original comedy inspired by a visit made by the late Alexander Woollcott to Hart's farm in Bucks County, Pa.

Both denied having ever read McConnor's script, although the playwrights acknowledged that it had been sent to Kaufman by the plaintiff back in 1936. Kaufman's testimony, corroborated by his secretary, Mrs. M. H. Streger, was that he had sent McConnor a polite note of rejection after his secretary hurriedly glanced over the manuscript and notified Kaufman that 'Sticks and Stones' was 'a murder mystery.'

In relating how 'Dinner' came into being, Hart testified 'I told Mr. Kaufman about Woollcott's visit to the farm and suggested that it would be hellish to have Woollcott around anybody's home for an extended period. Kaufman thought it would make a good play, and we started working on it.'

On the final day of the hearing, Howard E. Reinheimer, counsel for K&H, put playwright S. N. Behrman on the stand to testify for the defense. Behrman said two of his Broadway plays, 'Brief Moment' and 'Wine of Choice,' were also based on the 'antics' of Woollcott, and pointed out the latter had played the characterizations in the two shows. 'And both of these,' Behrman testified, 'were written and produced before 'The Man Who Came to Dinner.'

At one point in Thursday's (18) testimony, while Kaufman was occupying the stand, the court excused him from verifying or denying a story written by Edna Ferber, his collaborator on 'The Royal Family,' in which the novelist called him the 'Paul Pry of playwrights.' In the yarn she described how Kaufman fell into a trap when he succumbed to the temptation to read a phony telegram she purposely left lying on her desk. When Kaufman, says the story, picked it up, he read: 'Georgie Kaufman is an old snoop.'

When he was being cross-examined by the plaintiff's counsel, Harry Weinberger, Kaufman related that Woollcott was notorious for being 'pretty terrible' with strangers. He described a luncheon scene at which Woollcott, though he had just been introduced to a woman, leaned over and speared a piece of her pie. When he ordered some for himself, the woman playfully took a piece of his pie, whereupon Woollcott turned on her and 'denounced her vigorously as a maniac from upstate.'

'MISS' NICE $14,000 IN 1ST PITT WEEK

Pittsburgh, Feb. 23.

Nixon reopened last week with 'Junior Miss' (No. 2 company) after fortnight's shutdown, and comedy hit got a nice $14,000 in its first stanza under ATS subscription auspices. Currently playing second week, but on its own, and advance sale indicates a windup even stronger than the getaway session.

'Claudia' returns Monday (1) for third engagement in less than a year, at pop prices, $1.50 top, and Nixon looks pretty well set for remainder of year. Possibility of 'The Family' coming in March 8, 'Porgy and Bess' follows for two weeks, then 'The Student Prince' March 29, and 'Sons O' Fun,' 'Let's Face It,' probably 'Tobacco Road' again and 'Three Sisters' May 19, season's probable windup.

'Blackouts' 11½G, 'Rookies' $10,750 in L. A. Long Runs

Los Angeles, Feb. 23.

'Hey Rookie,' is still doing strong at the Belasco, local Army show catching hefty $10,700 for its 18th week with no sign of a letup. 'Blackouts' is holding its steady pace for 35th week with regular weekend sellouts. Last week, 34th, took healthy $11,500.

'Out of the Frying Pan' closed final 10 days of its stand at the Hollywood Music Box with neat $7,200 after garnering $4,700 on initial seven days. House lighted again Monday (22) with 'Keep Your Distance,' George Banyai production with Victor Jory, Florence Rice, Lou Nova and Linda Brent.

'Lady' in $48,500 Wow, Chi Finale

Chicago, Feb. 23.

'Lady in the Dark' ended its sensational run here Saturday (20) with $48,500 on the week, leaving town with close to $245,800 for the five-week engagement here. Show could have stayed longer but was forced out due to New York booking.

Estimates for Last Week

'Eve of St. Mark,' Harris (5th week) (1,000; $2.75). Steady $13,000.

'Good Night Ladies,' Blackstone (45th week) (1,200; $2.75). Still no letup at around $15,000.

'Lady in Dark,' Civic Opera House (5th week) (3,600; $3.30); $48,500 on final week.

'Life With Father,' Erlanger (3d week) (1,300; $2.75). Business continued good at $15,000. 'Private Lives,' with Ruth Chatterton and Ralph Forbes, follows on Feb. 28.

'Maid in Ozarks,' Great Northern (21st week) (1,400; $2.20). Doing surprisingly big business, which has increased weekly since new management took over; $10,000 last week.

'Student Prince,' Selwyn (2d week) (1,000; $2.75). Upped to $14,500. Number two company of 'The Doughgirls' slated to open here March 8.

'HARRIET' SMASH 28G AT $3-TOP IN WASH.

Washington, Feb. 23.

Helen Hayes in 'Harriet,' the three-act Colin Clements-Florence Ryerson drama about Harriet Beecher Stowe, grossed $28,000 in its first eight performances at the National theatre. Capacity at the $3-top scale would be $30,000. Play was kindly treated by the four drama critics, all in agreement it was a better vehicle for the star than the recent 'Candle in the Wind' and 'Ladies and Gentlemen.'

Usual dressed Monday night audience for a Hayes premiere was missing, very few being in formal attire these days for the legitimate theatre.

'Porgy' $8,200, Des Moines

Des Moines, Feb. 23.

Largest audience in years attended 'Porgy and Bess' at 4,500-seater Shrine auditorium here, receipts totalling more than $8,200 for the single performance.

J. Rosamond Johnson, forced out of the cast here because of a leg and arm infection, is still confined to Mercy hospital.

Current London Shows

London, Feb. 23.

'Aren't Men Beasts,' Garrick.
'Arsenic and Old Lace,' Strand.
'Best Bib & Tucker,' Palladium.
'Blithe Spirit,' Duchess.
'Claudia,' St. Martin's.
'Dancing Years,' Adelphi.
'Doctor's Dilemma,' Haymarket.
'Du Barry Was a Lady,' Majesty's.
'Flare Path,' Apollo.
'Fine and Dandy,' Saville.
'Full Swing,' Palace.
'Get Load of This,' Wales.
'Holy Isle,' Arts Theatre Club.
'House of Jeffreys,' Playhouse
'Let's Face It,' Hippodrome.
'Little Bit of Fluff,' Ambassador.
'Man Who Came to Dinner,' Savoy.
'Men in Shadow,' Vaudeville.
'Month in the Country,' St. James.
'Murder Without Crime,' Comedy.
'Old Chelsea,' Prince's.
'Petrified Forest,' Globe.
'Quiet Week-End,' Wyndham's.
'Sleeping Out,' Piccadilly.
'Watch on the Rhine,' Aldwych.
'Venus Comes to Town,' Whitehall.

'PORGY' SOCK $18,200 IN M'W'KEE AT $2.75

Milwaukee, Feb. 23.

With capacity somewhat curtailed by the removal of the first two rows of orchestra seats to make room for 25 musicians, 'Porgy and Bess,' on its first Milwaukee appearance, played six nights and two matinees at the Davidson theatre, last week to just about all it was possible to jam into the house. An estimated gross of $18,200, at $2.75 top was the result. Balcony and gallery were completely sold out for all performances for more than a week before the show came in.

Current are Ruth Chatterton and Ralph Forbes in Noel Coward's 'Private Lives.'

'Follies' 33G In Boston Finale

Boston, Feb. 23.

Ziegfeld 'Follies' piled out for Philadelphia in six baggage cars Saturday (20) to wind up its sensational four-week, four-day debut here, copping, all told, about $145,000 in the face of miserable weather and transportation difficulties. 'Springtime for Henry' likewise departed for Philadelphia after four big weeks at the Colonial at pop prices. Beginning Monday (22) afternoon were 'Men in Shadow,' a Guild play, at the Colonial, and 'Pygmalion,' Ed Gould production, at the Copley. Prospects remain bright; a half dozen titles announced.

Estimates for Last Week

'Springtime for Henry,' Colonial (1,637; $1.65) (4th week). Excellent $8,200 to wind up engagement.

'Ziegfeld Follies,' Shubert (1,500; $4.40 Fri., Sat., $3.85 others). Closed Sat. (20) on high G, taking estimated $33,000, about the limit.

CHATTERTON-FORBES OK 10G IN ST. L. 'LIVES'

St. Louis, Feb. 23.

Weather that ranged from near zero to almost midsummer didn't dampen the b.o. activity of 'Private Lives,' starring Ruth Chatterton and Ralph Forbes, and play wound up one week at the American Saturday (20) with a nice take. Nine performances, with the house scaled to $2.24, grossed estimated $10,000. Crix dished out raves.

For the second time this season Boris Karloff, in 'Arsenic and Old Lace,' is adorning the boards of the American, having opened a one-week stand Sunday (21). The piece is being presented currently at a top of $2.24 in contrast with a $2.80 top on the previous visit. Nice advance points to another profitable stand.

'Claudia' 13G, Philly; All 3 Houses Open This Week

Philadelphia, Feb. 23.

Philly legit is back in full stride this week with all three of its regular houses open.

Two shows started the week with Washington's Birthday matinees yesterday. For 'Claudia' it was the start of the third and final week of the return engagement of this John Golden comedy production at the Locust; for 'Springtime for Henry' it was the start of an indefinite engagement (figured at three or four weeks) at the Walnut. Both shows have a $1.50 top.

Tonight, the Forrest reopens after a week of darkness with the highly-heralded Ziegfeld 'Follies,' charging a regular $3.99 scale nightly with $4.56 top on Fridays and Saturdays. Three matinees are being offered this week, and also on the two succeeding weeks when the two regularly skedded Wednesday performances will be cancelled to permit Milton Berle to keep radio commitments in New York. 'Follies' is listed as staying here, biz warranting, until it replaces 'Sons o' Fun' in New York at the end of March. Latter show is booked here at the Forrest.

Last week's only legit offering was 'Claudia,' which, in its second week and without opposish, pulled a fine $13,000 despite the bitter cold early in the week. In addition to the 'Sons o' Fun' booking at the Forrest, the Locust now has 'Priorities' listed for two weeks starting March 15, and 'Porgy and Bess' on the 29th. Both are returns here.

Toronto 'Rhine' Neat $9,800 Despite Cold

Toronto, Feb. 23.

With the coldest weather on record bringing cancellations at the beginning of the week, 'Watch on the Rhine,' with Margaret Anglin, Walter Gilbert and Katharine Warren billed, came through to a fine gross of $9,800 at $2 top. Royal Alexandra (1,525 seats) holds over play for second week.

Balmy Weather Ups B'way; 'Moon' Doubtful $4,000, 'This Rock' Weak, 'Boys,' 32G, 'Doughgirls,' 17G, Strong

Ending of cold snap last week, plus balmy weekend, helped Broadway clean up, business generally being as strong as previously though there was some tapering off. Current week, with strong start, should find grosses up.

Shows are straggling in, but March will probably be more active in premieres, while additional productions are now in rehearsal. 'This Rock,' last week's arrival, drew doubtful notices. Only entrant this week is 'Lady in The Dark,' opening repeat date at the Broadway Saturday (27). 'Harriet' comes in next week.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

'A Barber Had Two Sons,' Playhouse. Yanked Saturday (20) after three weeks; idea of moving to another house dropped and company sent back to Coast.

'Angel Street,' Golden (63d week) (D-789; $3.30). Again topped $9,000, which will be considerably topped this week considering strong start Monday (22), Washington's Birthday; that goes for the entire list.

'Arsenic and Old Lace,' Fulton (109th week) (CD-893; $3.30). Bettered pace continues and stayer again topped $10,000 with spring continuance likely.

'Blithe Spirit,' Booth (67th week) (CD-712; $3.30). Picked up further and stay through second season looks set; quoted well over $11,600.

'By Jupiter,' Shubert (38th week) (M-1,325; $4.40). With 'Let's Face It' dark last week, other musicals benefited but this one still very strong; $26,000 estimated.

'Counterattack,' Windsor (2d week) (D-373; $3.30). Announced to close this week although flock of parties booked later on; around $7,000 for about even break; if biz perks will move; 'The Family' booked here.

'Dark Eyes,' Belasco (5th week) (CD-1,000; $3.30). Seeking to build upper floors through mail orders; business excellent, however, with pace over $15,000.

'Janie,' Playhouse (24th week) (C-865; $3.30). Switched to this spot from Miller, third time for comedy to move; turning a moderate profit right along; rated over $8,000.

'Junior Miss,' 46th Street (68th week) (CD-1,347; $2.20). Holdover getting good money for this period of run; quoted over $11,000; using pop prices in big house.

'Let's Face It,' Imperial (64th week) (M-1,326; $4.40). Dark all last week because of Danny Kaye's bad throat; resumed Monday (22); Jose Ferrer replaces Kaye after Saturday; paced around $29,000 before interruption.

'Life With Father,' Empire (170th week) (CD-1,062; $3.30). Rarely plays extra matinees, but one added this week; quoted at $13,700 and will considerably top that currently.

'New Faces of 1942,' Ritz (8th week) (R-868; $2.75). Some improvement claimed for intimate revue; frequent changes, but, with cut rates, is getting by; $6,000 estimated.

'Rosalinda,' 44th St. (17th week) (O-1,357; $3.30). Figured to play into warm weather, and management now worried about cooling system, this spot being one of few not equipped; around $27,500.

'Skin of Our Teeth,' Plymouth (14th week) (CD-1,075; $3.85). As strong as ever, with gross going close to $22,000 for most controversial play in years.

'Something for the Boys,' Alvin (6th week) (M-1,357; $4.40). Only new musical comedy click this season riding along to standee business, with grosses over $32,000.

'Sons o' Fun,' Winter Garden (64th week) (R-1,519; $4.40). Will be replaced by 'Ziegfeld Follies' late in March; still close to top of all; around $30,000.

'Star and Garter,' Music Box (35th week) (R-991; $4.40). Still up with best money makers and still getting about all house will hold at scale; $23,500.

'Stars on Ice,' Center (32d week) (R-3,000; $1.65). Not far from the musical leaders; bettered $27,000 last week; doing 11 shows this week; played twice Monday (22), which is usually skipped.

'The Doughgirls,' Lyceum (8th week) (C-1,004; $3.30). Lower floor sold out weeks in advance except for tickets in agencies, which sell all they can get; over $17,000.

'The Eve of St. Mark,' Cort (20th week) (D-1,064; $3.30). Eased off last week, when takings approximated $14,500; early hit, however, way out in front.

'The Moon Vine,' Morosco (1st week) (C-939; $3.30). Doesn't look promising; around $4,000 first full week and, if not much better, will close Saturday (27).

'The Patriots,' National (1st week) (D-1,162; $3.30). Around $11,500; while that figure is under previous week when parties helped, advance sale good and management confident of run.

'The Pirate,' Beck (13th week) (C-1,214; $3.65). Around $17,000 again; pace under earlier weeks, but engagement anticipated to extend through spring.

'This Rock,' Longacre (1st week) (D-1,016; $3.30). Opened last week; Billie Burke starred, got cordial reception, but play's chances doubtful.

'Uncle Harry,' Hudson (39th week) (D-1,042; $3.30). Ending 10th month and still making money at moderate grosses; rated over $9,500 last week.

Repeat

'Lady in the Dark,' Broadway (M-1,942; $2.75). Gertrude Lawrence returns in musical smash Saturday (27); can gross around $30,000 in large house at pop scale.

Revivals

'The Three Sisters,' Barrymore (9th week) (D-1,104; $3.85). Announced to tour after April 3; up among dramatic leaders since opening and still very big; over $21,000.

'Counsellor-at-Law,' Royale (12th week) (D-1,047; $3.30). Claimed to have picked up where it left off when suspended for four days; rated over $12,000.

Vaude-Revue

'Show Time,' Broadhurst (23d week) (1,142; $2.75). Big as ever, with last week's gross estimated aroud $22,000; vauder getting legit patronage.

'PRIORITIES' WOW 25½G IN 2D DETROIT WEEK

Detroit, Feb. 23.

All three of Detroit's legitimate houses continue to roll along brightly, with bookings including plenty of return engagements.

'Priorities of 1942' bettered its first week at the Cass by adding approximately $25,500 in the second week to bring grosses for the two weeks close to $50,000. 'Porgy and Bess' came in Monday (22), with the Percy Waram-June Walker company of 'Life With Father' following on March 1.

John Barton in 'Tobacco Road,' in for the second time this winter, registered a good $10,700 in the first week at the Lafayette with the top at $1.65. It will be followed March 7 by Glenda Farrell in 'Stage Door.'

Charlotte Greenwood in 'Leaning on Letty' continued its strong pace at the Wilson, with the fourth week's gleanings $12,300 at the same $1.65 top. Comedy will stay another week before the star heads for Hollywood.

'Miss' 14G, 'Highlites' $15,000 in Frisco

San Francisco, Feb. 23.

'Junior Miss' showed little letdown last week.

Estimates for Last Week

'Junior Miss,' Curran (1,774; $2.75) (4th wk).—Drew profitable $14,000.

'Highlites of 1943,' Alcazar (1,264; $1.65; $2.20) (8th wk).—Big $15,000 for eighth stanza, will close Sunday (28) and Sid Grauman will bring another edition of 'Highlites' into Alcazar later.

Mgt. LOU CLAYTON
c/o Variety, Hollywood

YORK AND KING
THROW A POSEY TO
EDWARD GOULD
FOR REOPENING THE BOSTON COPLEY THEATRE
Direction: Wm. Morris

Literati

Boxing Writers Honor Ross

The annual dinner of the N. Y. Boxing Writers Association was held last Wednesday (17) in the splendidly appointed taproom of the Ruppert Brewing firm. Place was packed with 308 persons, most of them well knowns. Many others tried to attend, there being 1,502 applications which were refused, due to limited accommodations.

Event was highlighted by an award of the Edward J. Neil memorial plaque in abstentia to Barney Ross, former lightweight and welterweight boxing champion, in recognition of his heroic exploits as a Marine Corps corporal in Guadalcanal. Award was for his outstanding services to boxing during 1942, the plaque to be placed in the Marine headquarters in Washington. Ross was also given a medal by Nat Fleisher, editor of Ring, magazine devoted to boxing.

Presentation was made by Jimmy Walker, who first talked of 'the thrills of yesterday.' There were 16 speakers, which number will probably be halved at coming events of the association. Harry Hershfield, Quentin Reynolds and William F. Carey were other standouts among those on the dais. Charles Francis Coe arose and proposed a toast to Ross, Walker saying: 'I never heard so much said in so few words.'

An interesting booklet with stories about the former champ, mostly concerned with the South Pacific, was presented to each guest, with the compliments of Jennie and Harry Grossinger, at whose country club hotel, Ferndale, N. Y., Ross trained for all his eastern ring appearances.

CIO Sues for $2,000,000 Libel

Libel suit asking $2,000,000 has been filed in U. S. District Court in Toledo against the Akron (O.) Beacon Journal and the Associated Press by the National Maritime Union, CIO, as a result of a story relating to the unloading of war material at Guadalcanal, which appeared in the Akron paper in January, and which the union charges was defamatory to its members. The story was used in part by the Associated Press and carried in more than 1,200 newspapers, the petition said. Admiral William F. Halsey recently denied the newspaper's story.

The petition, filed by Attorney Edward Lamb, Toledo, asks $1,000,000 from the Beacon-Journal, one of the papers owned by John S. Knight and $1,000,000 from the Associated Press. A similar suit, asking $1,000,000, has been filed in New York against the Hearst Consolidated Publications, Inc., and the Associated Press. The story in the Akron paper, written by Helen Waterhouse, stated that several marines told her that union members refused to unload supplies at Guadalcanal and that servicemen performed the task.

Miss Waterhouse testified about her story in Washington recently, refusing to divulge the source of her information.

OWI Offers P.A. Jobs

There are still plenty of Government press agent jobs open in Washington. Just as fast a the agencies fill a post, somebody else gets drafted and marches off to war. Jobs range from $2,600 to $4,600 annually, with one or two in the $5,600 bracket open from time to time.

Most recent and most glamorous new posts opened to candidates are in the OWI overseas division. OWI is now interviewing to find several $7,600 men to go to various parts of the world, connected with embassies, fighting forces, trade missions, etc. Several of the new men are to go to North Africa for their basic 'shake downs' before getting permanent assignments. It is not entirely necessary to speak a foreign language to land one of these jobs.

When Ambrose O'Connell takes over as assistant to Frank G. Walker, chairman of the Democratic National Committee, one of his first tasks will be to round up an A-1 press agent. The administration has been getting much the worst of it in the press since Charlie Michelson retired some weeks ago.

Michelson drew $20,000 a year.

52% of Dailies Now 5c; N. Y. Post Latest

A survey just concluded by the American Newspaper Publishers Assn. reveals that of 1,715 daily papers of general circulation, 896, or 52%, are listed as five-cent sellers for weekday editions. A year ago, 806, or 46%, were priced at five cents, while in 1941, 44% were in the nickel class. N. Y. Post, afternoon tab, is the latest daily to up its price from 3c to 5c. Paper announced new price yesterday (23) effective with issue of Monday (1). Four pages of comics and mag section will be added daily features.

Publishers report increased prices are necessary because of high wartime production costs. Federal price regulations exclude newspapers from price control.

This year only four papers were listed at one cent per copy against nine last year. Largest price group after the nickel papers is at three cents. In that class, however, there was a sharp drop from the 42% of 1942, indicating a broad shift from the three cent level to four and five.

Horton Quits OPA

Robert Horton, former information director for the Office of Emergency Management and more recently Deputy Administrator of OPA in charge of all information services, resigned from the OPA last week. Current reports are that he may go as a p.a. to either the Maritime Commission or with ex-Governor Lehman's new food relief set-up.

Horton, former Washington newspaperman, submitted his resignation to Prentiss M. Brown, new OPA administrator.

Davis Loses to OPA

Elmer Davis' OWI, which has been taking over increasing control of the releases of Government agencies, stubbed its toe last week when it tried to grab full authority over the OPA press and other information services. OPA pointed out that Davis lacked authority for his action in his directive from the President. OWI already clears and issues all OPA releases, but it also wanted full policy direction plus direct supervision over the flacks.

While Davis has won most of his battles, he has suffered several rebuffs in addition to the most recent over OPA. His biggest licking came when he tried to take over for OWI all White House statements. Presidential Press Secretary Steve Early gave him a notable trouncing on that one, and hard feeling still exists between the two men. Army and Navy also rocked Davis back on his heels, as did the State Department.

2d Newsprint Cut In Abeyance

The scheduled second 10% newsprint curtailment, which was to go into effect April 1, has been held up for the time being because the situation has improved, the War Production Board announced Saturday (20). The action taken by the newspaper industry advisory committee does not, however, in any way ease up the present 10% cut, which has been in operation since the first of the year.

The announcement followed the arrival here of R. L. Weldon, Newsprint Administrator of Canada, which turns out 75% of the American supply. Weldon told WPB that more pulpwood has been cut in Eastern Canada than was anticipated, thereby easing the situation. He warned, however, that this should not be taken as a signpost for the future and that publishers should continue all their economies.

Free Space, But Ads Cut

Saturday Evening Post and Life mag have been turning down advertising copy from new accounts, in line with efforts to conserve paper stocks. Reported also that the two periodicals have advised regular advertisers that their space would be rationed at approximately 1941 levels.

Life, while not accepting paid copy on one picture recently, gave the production a two and one-half-page spread in the editorial columns. SEP turned down a $21,000 ad from the same account.

Meantime, the War Production Board announced over the past weekend that the additional 10% cut in newsprint, scheduled to go into effect April 1, has been indefinitely postponed.

Reason for deferring the second newsprint cut is that more pulpwood has been produced in Canada for 1943 availability than was originally calculated.

Serials for the Boys

Some of the girls at home are attending to the reading matter for the boys in the service. Magazine reading matter. The femmes wait until they've got a three or four part serial completed, staple the pages, find a good sized envelope, and mail.

The boys might be a little surprised if they knew the magazines from which come several of the stories the girls send, too, because the titles of a few of those magazines are not exactly masculine.

Lee Francis Claims Plagiarism

Lee Francis filed $750,000 damage suit in Superior Court, Los Angeles, charging literary piracy in the publication of a book titled 'Call House Madam.' Defendants are Martin Turodale, Inc., publisher, Serge Wolsey, writer, and various John Does.

Miss Francis, former well known Hollywood character, declared that she had written a manuscript about the visitations of film actors in their hours of leisure, and that her ideas and descriptions had been snatched for publication without her consent. Somebody got away with her manuscript, Miss Francis asserts.

Modern 10 Commandments

Novel tome based on the themes of the 10 Commandments is being cooked up by Simon & Schuster. Book will contain 10 stories, by as many different authors, each based on one of the Sinai tablet inscriptions.

Lined up for the project thus far are stories by Thomas Mann, Sigrid Undset, Franz Werfel and Rebecca West.

2 D. C. Scribes Back In Civvies

Jay Carmody, drama editor of the Washington Star, returned to his desk after some four months in the base hospital at Miami Beach while serving with the Air Corps. Editor was over age, but did not apply for discharge and was honorably relieved because of disability.

Bernie Harrison, drama editor of the Washington Times-Herald is also back from the wars after brief service with the U. S. Marines Officers Candidate school. Katharine Smith remains as drama editor, since editor Harrison may be summoned soon by selective service.

LITERATI OBITS

John K. R. Schropp, 62, former editor and publisher of the Lebanon, Pa., Daily News, died in Philadelphia Feb. 17.

Edgar W. Record, 70, editor of the Birmingham (Eng.) Post, died in Birmingham, Feb. 18.

Michael J. Lyons, 68, formerly on the editorial staff of the N. Y. Sun, and press representative for Charles E. Hughes in the 1916 Presidential campaign, died in N. Y., Feb. 21.

J. C. Wittergreen, 33, staff photographer for Pittsburgh Sun-Telegraph since 1933, burned to death when fire destroyed his home Feb. 21. Wittergreen perished when he went back into blazing house to rescue his wife, who had in meantime leaped to safety from front porch roof, sustaining broken ankle and back injury.

James M. Gould, 59, sports writer for the St. Louis Post-Dispatch, died of heart disease at his home last week.

Sir Wilfred King, 83, chairman and managing director of the Exchange News Agency, died in London, Feb. 22.

CHATTER

Effective with May issue, Good Housekeeping cuts overall size a quarter inch in keeping with newsprint slash, and for metal saving.

Denny Griswold, ex-partner of Glenn Griswold Associates, named by Conde Nast Publications, Inc., to head promotion department for House and Garden.

Leo S. Disher, U.P. correspondent, recuperating in a London hospital from 26 shrapnel wounds received while accompanying U. S. troops in the invasion at Oran.

Lucille and Eddie Roberts, 'magical mentalists' of niteries and vaude, have completed a new mystery play, 'Murder For Points,' which has nothing at all to do with the new rationing system.

This week marks the first anniversary of Bennett Cerf's 'Tradewinds' columns in Sat. Review of Lit. and Donald Porter Geddes, of Pocket Books, will 'profile' Cerf, in lieu of his own column.

Cut Shows

Continued from page 5

from the studios, it is estimated, though the real saving would be via screen running time and positive prints.

Step Up Mfg.?

Washington, Feb. 23.

Reports circulating here have the raw film manufacturers surveying their facilities to see whether they can step up production on both motion picture and still raw stock. Two main points, it was indicated, are being considered—possible conversion of some still not yet capacity film manufacturers, and increased output of still film on existing capacity.

Greater demands of the armed forces for both types of film are back of the survey, with protection of the picture industry as an important secondary factor. First hints that the survey is on came yesterday (22) when Harold Hopper, chief of the War Production Board film branch, disclosed that the regular monthly meeting of the picture industry executives scheduled for today (Tuesday) has been postponed two weeks to March 9. The monthly meeting of the raw film producers, which was to have been held yesterday (Monday) was moved up to March 8.

Both postponements came at the request of the raw stock producers who asked additional time for the compilation of new output estimates they are working on.

Whether or not increased production of motion picture raw film is necessary to keep the studios operating at present levels could not be determined. A few days ago Hopper told industry leaders that, barring unexpected last-minute developments, their second quarter quotas would be the same as for the first quarter of 1943—a 25% cut below the 1943 consumption of film.

Trailers Cut

To further conserve raw film stock, the average length of feature picture trailers has been trimmed to 150 feet, which is less than half their normal length.

Westerns and 'B' trailers were clipped to less than 100 feet.

Defense of DX

Continued from page 1

is like tossing the coin down the drain because the potential audience is so small the airings couldn't have any effect. They say that there were comparatively few shortwave receivers in Axis-dominated countries to begin with, and, those have either been confiscated or have worn out.

OWI is understood to have considerable secret data on hand, gathered through underground channels, to refute this contention. It doesn't maintain that there are a lot of DX receivers; that's not the theory of the broadcasts. Their value is in the fact that there are a few receivers in the hands of the 'right' people who are thus kept in touch with what's going on in the outside world. These people have underground newspapers, work with underground mouth-to-mouth cells, and have other clandestine means of spreading information. It is highly important to keep them informed and enthusiastic about the United Nations cause.

Secret Testimony

It is expected that the OWI, if called on, will give at least part of its testimony in secret session to protect its sources. The CIAA will not be obliged to preserve such secrecy, inasmuch as it is dealing with the Allied or neutral (Argentine) countries of Latin America. It can prevent testimony from its committees, made up of U.S. businessmen resident in South and Central America, to prove the effectiveness of the CIAA radio, as well as press and film propaganda.

CIAA, as a matter of fact, in the past year or so has been rapidly shifting emphasis from shortwave broadcasts to transcriptions and point-to-point airings. The discs are air-expressed to stations in Latin America for local longwave broadcasting and get a large audience that way. Point-to-point entails the use of special commercial high-frequency transmission - reception equipment maintained by RCA Communications and the International Telephone & Telegraph Co. Because of an extremely narrow beam aimed at a single antenna, rather than trying to cover a wide area, reception is usually very good via point-to-point equipment, which is ordinarily used for handling commercial radiograms. Receiving stations in Latin America pipe the programs to regular longwave transmitters by wire.

While the best coverage can be obtained by transcriptions, the difficulty with them is that programs must be made up eight weeks or so in advance and it is very difficult to keep them timely. Point-to-point is next best and has the double advantage of being an up-to-the-second live broadcast, but is expensive and must be arranged well in advance.

On the other hand, reports coming from Latin America since the Government took over the shortwavers about three months ago and made some engineering changes in antennae show that reception is much improved. That is encouraging the CIAA to turn back somewhat to the expenditure of more time and energy on the DX shows. Rockefeller outfit realized, however, that the number of shortwave receivers in Latin America is negligible and audiences can never compare in size with those achieved by transcriptions and point-to-point rebroadcasts over whole South American networks.

OWI, in the meantime, is planning to increase its audience in Europe materially by building transmitters in North Africa. It has a staff leaving for there this week. With a relatively short distance to carry, the transmitters will be medium wave. There are many such receivers in Europe, the Germans having provided many of them themselves to enable conquered peoples to tune in on Berlin broadcasts.

What's held up the OWI so far in North Africa is refusal of the State Department to provide necessary passports for its men. That has been cleared up now. State Department career men are very jealous of both OWI and CIAA, which have been given huge sums of money (many times more than it costs to operate the whole State Department) to do a job which some of the State Department die-hards think should be theirs. And the S.D. men, brought up in an atmosphere of appeasement, resent the hard-hitting propaganda methods of the OWI boys, many of whom are former correspondents who lived amongst Nazi terror.

THE PATRIOTS
BY SIDNEY KINGSLEY

THE DOUGHGIRLS
BY JOSEPH FIELDS

THE PIRATE
BY S. N. BEHRMAN

STRIP FOR ACTION
BY RUSSEL CROUSE AND HOWARD LINDSAY

THE DAMASK CHEEK
BY JOHN VAN DRUTEN AND LLOYD MORRIS

EACH $2.00

Send for a complete catalog

RANDOM HOUSE, 20 E. 57 ST., N. Y.

Broadway

Jake Wilk (WB) to Hot Springs, Ark., for a rest.

Les Thompson, of Hays office, back from Hollywood.

Harry Carey arrived from the Coast Friday (19).

Penny Arcade started in the Times Square area, 47th and Seventh ave.

John Weber, of Par's western story department, in from the Coast to ogle N. Y.

Ben Sampliner, with the Ideal Studios, in Hospital for Joint Diseases for an operation.

Mark Larkin, MPPDA field rep for the New England area, starting operations out of Boston.

Dave Lipton, publicity director for Columbia, is at Mt. Sinai hospital following an operation for gallstones.

Martha Scott, who arrived in N. Y. Saturday (20), will not return to the Coast to fulfill a picture assignment until April.

Engagement announced of Isabel Mary Schaefer, daughter of George J. Schaefer, to John J. Cahill, U. S. Naval Reserves.

F. L. Harley, 20th-Fox managing director in Great Britain, still recovering his health in the U. S. prior to his return to London.

A committee has been formed at Warners to line up employees for blood transfusions, with Samuel Kahn of the h.o. as chairman.

Crane Housseman, WPB copy editor and former Compton agency copy writer, authored a legit script which Herman Shumlin is considering.

Alec Moss, Par exploitation head, and S. Barret McCormick, RKO publicity-advertising director, are both serving on Supreme court juries in N. Y.

Sally Chase, formerly production assistant in the Dwight Wiman and Howard Lindsay-Russell Crouse offices, now ditto for Theron Bamberger.

Mort Blumenstock left over the weekend for Washington and Tampa to make arrangements for premieres in both cities of 'Air Force.' He will be away about a week.

Marjorie Knapp, doubling into the Pierre's Cotillion Room from 'Star and Garter,' has eliminated her dinner show; too close making schedules both ways. The Barrys added to round out the early session.

Dorothy Ross is still doing publicity for Casbah, not Spencer Hare, as reported last week. Hare is handling promotion and advertising and serving as personal assistant to Max Cassvan, owner of the nitery.

The 12th regiment in the State Guard, known as the Times Square regiment, is out after new recruits. Will Yolen, eastern Warner exploiteer, is handling applications at the regiment's armory on 62d street.

Lt. Col. Darryl Zanuck is turning over all proceeds from 'Tunis Expedition,' autobiog dealing with his experiences during the North African invasion, to the Army Emergency Relief Fund. Damon Runyon has written the foreword.

I. Robert Broder, now a private first class with the 67th Medical Regiment, is scheduled to come up from Abilene, Texas, March 1 for a 10-day furlough on Broadway. Broder, until his induction a theatrical attorney, is seeking material for a regimental show.

Panama

New Rialto dickering for a Chicago show, through Ray Lyte.

Rex Storey conducted the festivities at a recent army show, and is plotting an all-star army revue, from the newly discovered talent dug up in various posts.

Transportation stymied several Mex and Argentine stars from making personal appearances at the Tropical theatre. Former lush money territory, these promoters are eyeing the town with anticipation with plenty gold flowing here now.

Senor Canosa, of Havana, brought his all-blonde revue here, and did top business. Gals shaped up good, a little on the hefty side, but with picture hats and gown and three nudes, they did okay after the showless year that Panama has just endured.

Phoney masquerading under moniker of one of the Ink Spots, and in the army here, was apprehended and exposed. Funny part of it is he really had the stuff, and could hit the high ones equally as good as the boy in the Spots. Colored colony unmasked him when he began making touches.

Eleven o'clock curfew for soldiers killed off the lucrative midnight show biz in several of the houses here. Soldier trade used to eat the flickers up, sexy stuff and nudism stuff, and clever bally sold it to plenty admissions. Houses were dark after 11 p.m. anyway, and was gravy to ops.

English sailors and American soldiers and sailors, usually a delicate problem to handle in the clubs here, turned into one of the surprises of the century, when they gave out with the brotherly love routine, instead of brawling all over the place. War certainly drew them together, in a common cause.

New International hotel with roof garden, using band and dancing under the tropical stars, will revolutionize the town's drinking habits. Opening March 15, and central location in Panama opposite RR station will cull all the trade. Plenty bars, air-conditioned, and with three cocktail lounges, looks to a bright future. Modernistic structure and smartly appointed.

20th-Fox

Continued from page 5

block is now being nominated among films that have been completed.

Twentieth has eight costly productions completed at present. Connors went out to see them a couple weeks ago and from among this group will be made up another block of five features, company policy being to adhere to the decree form of selling in blocks of that size.

The eight pictures are 'Moon Is Down,' 'Hello, Frisco, Hello,' 'My Friend Flicka,' 'Coney Island,' 'Crash Dive,' 'Tonight We Raid Calais,' 'Stormy Weather' and 'School for Sabotage,' last-mentioned of which will be given a new title. Several of these pictures are in Technicolor and represent large investments, ranging from $1,000,000 to $1,700,000. Three of them approximate the latter amount in negative cost.

Soon to come off the assembly line are 'Heaven Can Wait,' 'Jane Eyre,' 'Bomber's Moon,' 'I Escaped From Hong Kong,' 'Sweet Rosie O'Grady,' 'Song of Bernadette,' 'Winter Time,' 'Claudia' and 'Guadalcanal Diary,' all of which are in production or immediately set to go in. In addition to product already in the cupboard, these will substantially help 20th to build up a backlog that creates odds in favor of the company's ability to make delivery next season (1933-44) of as many as 42 pictures, whereas all other distributors may and very probably will be much lower.

Contingencies

Of course, any unforeseen tightening of rawstock allotments and manpower difficulties may make it necessary to draw in the belt. Connors shares the hope of other industry executives that there will not be any further restrictions on rawstock but appends that this is just hope. He adds, however, that the War Production Board has indicated unofficially that it cherishes the optimistic view that another cut will not be necessary.

However, it is pointed out that this is the only country among the United Nations which is making raw film and that in addition to the stock required for use in the making of training films and the like, the Government has taken over a lot of the equipment used in the manufacture of film. Many of the machines ordinarily used to make 35 mm. film have been diverted for the purpose of producing special Government film, such as aero stock, X-ray, etc.

The 20th sales chief points out that while there has been no final directive from Washington with respect to deferments, the manpower problem is an intensely serious one not only s far as the studios are concerned but, in his own domain, with respect to sales.

With exchanges being gutted of men, women are being placed in their jobs and are doing all right, Connors noted. Company has three head bookers in skirts and seven adsales managers who wear high heel shoes, as well as 14 additional women who were promoted in the field forces from shipping rooms or other lesser positions during the past two weeks. Among the 90 women now doing men's work in 20th-Fox branches, several of them are head of the dollar-delivery departments. More than 30 girls have been promoted from the so-called 'backroom' shipping departments.

Head bookers, whom Connors says can handle the tougher exhibs the same as men, are Elizabeth Bacon at the New Orleans exchange, Florence Patke, St. Louis, and Mrs. Sarah Young, Washington. Mrs. Young was the first and only female booker 20th-Fox had prior to the manpower crisis.

Sailors Love Blues

Continued from page 1

Adeline,' the standout request among the visiting Britishers stationed at the Brooklyn Navy Yard. When Sigmund Romberg made a guest appearance at the navy yard recently, it's pointed out, his 'Lover Come Back to Me' got the evening's top reception.

Likewise pointed out that the 'Happy Hour' community sings held weekly on all U. S. battleships show a decided preference for the more saccharine melodies.

London

Marie Tempest left $35,000 estate.

Bob Arden, formerly one of Joe Loss's crooners, has joined Ambrose's aggregation.

Syd and Max Harrison replaced Hal Monty in 'Venus Comes to Town,' Whitehall theatre revue.

Scott Sanders is leading comic in revival of Charles Cochran's 'Big Top,' being done by Eric Wollheim.

Closed since September, 1939, when war shut all show plays, Tivoli in the Strand, a Gaumont-British key house, opens shortly.

Diana Wynyard, who is appearing in 'Watch on the Rhine,' married film director (now army captain) Carol Reed in London recently.

Herchel Henlere back on the General Theatres circuit after 12 years. Substituting for the Cairolis, who are in pantomime at Coventry.

Percival Mackey has been appointed prexy of the dance band section of the musicians' union, replacing Jack Hylton, resigned.

Jewel and Warriss have comedy leads in new Vera Lynn picture which Ben Henry is producing for Columbia. Shooting at Denham.

Sidney Burns to stage tent circus in Oxford street, West End of London, for season starting in May, making first open-air circus in West End.

Ivor Novello giving a special performance of his musical, 'The Dancing years,' at the Adelphia March 15 in aid of the Royal Air Force Benevolent Fund.

Bonar Colleano, Jr., nephew of Con Colleano, is engaged to Pearl Carr, one of the Three in Harmony, currently in 'Bib and Tucker,' the Palladium revue.

Ruby Mille, an interested spectator of revival of 'A Little Bit of Fluff' at Ambassadors Feb. 4. She was star of original in 1915, when it ran for three years.

George Black's and Harry Cohen's revival of 'Damaged Goods' has proved such a hit in the provinces that a number two company is being organized, with a London show to be done sometime in March.

Walter W. Ellis convalescing and completing new play, 'The Devil's Own,' which has been acquired by Collins & Grade. Latter also acquired 'Other People's Troubles,' by Lynne Dexter, author of 'Other People's Houses.' 'Houses' to be tried out in April.

Pittsburgh

By Hal Cohen

Vaughn Monroe loses his trumpet ace, Bobby Nichols, to the army soon.

Ladies' Theatrical Club raised $700 at a benefit for Variety Club Canteen.

Al Ross, clown at Mercurs' Nut House, took his first physical last week.

Pvt. Melvyn Douglas, stationed at nearby Washington, Pa., spends his weekends here.

Mrs. Harry Seed coming around okay at Montefiore Hospital after serious operation.

Cora Sue Collins at Nixon in 'Junior Miss' and on Barry screen in 'Johnny Doughboy.'

Theatres in tri-state district collected more than $70,000 in recent United Nations Drive.

Clarence Eiseman, one-time manager of United Artists exchange here, has joined WB sales force in Cleveland.

Norma Shea, local dancer and graduate of Carnegie Tech drama school, in show at Benny Davis' new N.Y. nitery.

Brian McDonald, chief barker of local Variety Club couldn't make national convention in Chicago on account of his air show.

Jane Ellen Ball, former actress, has given up her School of the Theatre here for the duration to go with the American Red Cross as a field worker. Ehe's already in England.

Jim Murray, KDKA publicist and erstwhile sports announcer, making five-minute sports transcriptions for shortwaving to American troops overseas at request of War Department.

St. Louis

By Sam X. Hurst

The Gaylords are back in a ballroomology routine at Club Continental, Hotel Jefferson.

Mrs. Nick Stuart, wife of the dance band maestro at Club Continental, Hotel Jefferson, christened the light cruiser Biloxi at Newport News.

Entertainment Enterprises is sponsoring p.a. of Marian Anderson, Negro contralto, in the opera house of the Municipal Auditorium March 11.

Max Steindel, cellist with the St. Louis symph for 25 years, celebrated the occasion by conducting the tooters in a special program of his own choice.

Mary Wickes, a native, who recently finished her eighth flicker in 15 months in Hollywood, paused here on her way to N. Y., where she has a role in 'Dancing in the Streets,' forthcoming Broadway musicomedy.

Municipal Theatre Assn. will present three revivals during forthcoming season. They are 'The Great Waltz,' 'The Desert Song' and 'The Merry Widow.' The 25th consecutive season tees off June 3 with 'Balalaika.'

Director Gordon Sommers, of the Little theatre, is readying the cast for an eight-performance presentation of 'The Beautiful People.' Leads will be handled by H. Huntington Bliss, Francis Peschke, Merle Hughes, Stephen Tammany, Betty Jordan, Harvey Obenhaus, Gordon Ellis and Burton Meisel.

World preem of 'My Country,' composed by Corp. Rudolph Uhlig, Fort Leonard Wood, Mo., copped an ovation when played by the St. Louis symph orch in Municipal auditorium. Corp. Uhlig, German-born but now a naturalized citizen, was in the audience and twice was called to the stage to be cheered.

Older Bands

Continued from page 1

etc., were shooting upward four to seven years ago they gathered a following of youngsters. Years later, a certain percentage of those youngsters have remained loyal and have progressed in the business world to the point where they are financially able to follow the band wherever it plays.

In addition to these old followers the band continually gathers new 'teen-age fans and also develops patronage from among older people. In the early stages of a band's career the latter set never hear much of it, but after a period of important radio commercials (which all top outfits get sooner or later), major theatre bookings, and now films, the name becomes familiar.

Young, but nevertheless highly popular outfits, tend to be followed mostly by youngsters, who, as a rule, possess a minimum of cash. Even if they do go to a major hotel to hear and see a band they don't spend much more than the minimum, or cover.

Right to 'C' Card

Continued from page 5

ness, they are being reported to local boards, it is claimed, all of which causes delays and makes it necessary for them to go before the rationing officials to clear themselves. What particularly places the film salesmen in a spot, arousing suspicion, is that they park their cars in front of or near to theatres. This is particularly true at night when officers or OPA men don't expect men to be out on business.

OPA Checking Further

Washington, Feb. 23.

Office of Price Administration spotters will be devoting special attention to theatres, night clubs and other places of amusement in the near future, when the full impact of the relaxed gasoline restrictions are felt in the near future.

OPA announced last Thursday (18) that motorists would be allowed as much gasoline as necessary to take them to and from jobs, making the new order applicable to those suffering 'unreasonable hardship' under the previous restrictions. This means a flood of new 'B' and 'C' books, and OPA rationers are worried that some of the extra gasoline will be poured out for pleasure jaunts and trips to hot spots.

The checkup, already severe in the 'no pleasure driving' east, is likely to become even tougher as the spotters check to see where the extra gas is being used.

However, it was indicated that the surveys will go on in other parts of the country, where pleasure driving is permitted, to determine whether the extra rations are being misused.

OPA has long contended that most of the non-essential driving is done by those with 'B' and 'C' books.

'Stop-Offs Legal'

Albany, Feb. 23.

Marking the first local instance of a more aggressive attitude by theatres in calling the public's attention to the OPA's interpretation of driving that social 'stop-offs are legal' when the operator does not use extra gasoline to detour from his normal course, Fabian Theatres, Warner Theatres, and the city's four independent houses—Eagle, Colonial, Paramount and Royal—joined with several grills, taverns, restaurants, bowling alleys and restaurants, in sponsoring a five-column advertisement on P. 2 of the Knickerbocker News. The ad quoted from a Washington dispatch which emphasized that persons on their normal way to or from work or on some 'essential errand' can stop for a session at the movies, for refreshments or food, a dance or other entertainment, so long as 'the driver does not detour from his normal course.'

Hollywood

Al Donahue, band leader, bought a home.

Bert Hampton joined RKO's casting staff.

Alan Curtis re-classified 4F because of knee injury.

Lon Chaney, Jr., rejected by the army for physical reasons.

Joseph Cotten back from Broadway to resume picture work.

Susan Peters announced her engagement to Richard Quine.

Fanchon Royer returned from business trip to New York.

Linda Brent, foreign-born screen actress, became an American citizen.

Fortunio Bonanova to Mexico City to make a Spanish-language picture.

Jeanette MacDonald hospitalized with blood poisoning in the left arm.

Patricia Morison paged by Uncle Sam for $2,104 in back income taxes.

Al Vaughn shifted from Lester Cowan productions to Warners' flackery.

James Craig looking for a new house after his valley home burned in the night.

George Amy, Academy candidate for film editing, hospitalized with appendicitis.

George Archibald in town as representative of the British Ministry of Information.

Randolph Scott's illness delaying production of 'Corvettes In Action' at Universal.

Jean Hersholt to Winter Park, Fla., to accept an academic degree from Rollins College.

Edwin L. Marin back on his Universal producer-director job after four weeks' illness.

Inez June Du Plessis, dancer, divorced Rene R. Du Plessis, gag writer for Bob Hope.

Orson Welles back to work at 20th-Fox after several days off with an old vertebral injury.

William Herndon shifted from the Lou Irwin agency to handle stories and writers for John McCormick.

Bob Hope will be rewarded for his bond selling tours at a Boy Scout testimonial luncheon Saturday (27).

Home of Sam Lewis, nitery owner, pro led by an unpatriotic burglar who took a small safe containing his war bonds.

John Ford, former director now a commander in the Navy, on furlough after campaigning in the Mediterranean area.

Gilda Gray rejoins Billy Rose's Diamond Horseshoe revue in Oakland, Cal., this week after being forced out by illness.

Cornelia Otis Skinner and Emily Kimbrough in town to discuss the filming of their book, 'Our Hearts Were Young and Gay.'

Monty Brice and Howard Emmett Rogers organizing The New Yorkers, patterned after the old 50-50 Club. They'll meet monthly at Dave Chasen's.

Betty Grable imprinted her gams in the cement mausoleum in forecourt of Grauman's Chinese theatre as a companion piece to Al Jolson's knees and Bob Hope's nose.

Philadelphia

By Si Shaltz

Florence Bernard, EMA prexy, recovering from strep.

Natalie Rowe, ex-Club Bali chorine, now driving a hack.

Ted Lewis orchestra pencilled in for Shang-Ri-La early in April.

Meyer Davis named to board of directors of Philly Stage Door Canteen.

Harold Hadley, Bulletin feature writer, scripting news show on WFIL.

Bea Therwanger, Sun Ray Gardens chanteuse, ailing at the St. Lukes hospital.

Howard Cushman, ex-Record scrivener, headed for Haiti for the Rockefeller committee.

Johnny Cahill, comic at Frankie Palumbo's, signed to m.c. WCAU's 'Open House' show.

Jeff Keen, Record columnist, was feted at a luncheon at Kugler's Arcadia by local flacks.

Dr. Isaac H. Levy, WCAU v.p., reported behind a syndicate seeking to purchase the Phillies.

Emma May Roberts has been appointed radio promotion head of the Philly Record, replacing Enid Hager.

Murray Arnold, former WIP program director, is assisting in producing radio shows at Camp Van Dorn, Miss.

Chicago

AGVA's annual charity ball and show set for March 29 at the Sherman hotel.

Stock of Lane Court theatre sold at auction Feb. 23 to settle estate of late owner, Nate Wolfe.

Variety Club held housewarming at its Blackstone hotel quarters, and made application for larger space the same day.

Joe Miller, owner of the 885 Club, and Chautse Shea, former ice skater known as Laverne, off to New York on a belated honeymoon.

Abbott and Costello, in friendship for Mike Potson, operator of Colosimo's Cafe, appeared there in special matinee show Saturday (20).

John Balaban, chairman for Red Cross Drive, holding confabs with heads of all amusement divisions and laying plans to make the $100,000 Chicago quota.

OBITUARIES

FRANK CUHEL.
ARTHUR A. LEE.
ROY ROGNAN.
TAMARA (SWANN).

These are the victims of the Atlantic Clipper crash, who died Feb. 22, as they neared Lisbon, Portugal. Details start on page 1.

LYNNE OVERMAN

Lynne Overman, 55, character comedian, died Feb. 19 in Santa Monica, Cal., after an illness which began with a heart attack Christmas Eve. Another attack 10 days ago caused his removal to a hospital where he was placed under an oxygen tent but failed to rally. Shortly before his illness he was cast for an important role in 'The Story of Dr. Wassell.' His last completed picture was 'Dixie,' at Paramount, where he was under contract.

Overman's stage career began as a song-and-dance man with the Ward and Wade Minstrels shortly after graduation from the Univ. of Missouri. His next move was into a stock company, followed by a brief experience as a dance hall entertainer in Alaska. Several years of vaudeville ensued, interrupted by World War I, during which he served as an ensign in the Navy. After the war he became a stage star and was on his way to a fortune until wiped out by the Wall st. crash.

His first film role was in support of Shirley Temple in 'Little Miss Marker' in 1933. More than 50 pictures followed, among them 'Spawn of the North,' 'Union Pacific,' 'Northwest Mounted Police' and 'Reap the Wild Wind.' Surviving is his widow, Emily Drange, former 'Follies' girl.

Services were held Monday (22) at Beverly Hills. Cecil B. DeMille delivered the eulogy and read Tennyson's 'Crossing the Bar.'

Pallbearers were Buddy DeSylva, James Cagney, Leon Errol, Peter Hughes, Jack Gideon and Joe Ratliff.

ELSIE HOUSTON

Elsie Houston, 40, Brazilian concert singer and interpreter of South American jungle songs, suicided in N. Y., Feb. 20. Her last N. Y. appearance occurred Jan. 16, in the third concert of the young people's series of the Philharmonic-Symphony's winter concert at Carnegie Hall. She was also well known to Paris and London audiences.

Worry over financial matters has been ascribed as the motive. Miss Houston left two notes, one addressed to Marcel Courbon, a friend, who found her body, and the other to her sister, Maria Pedrosa, of Washington. A vial which had contained a sleeping potion was found in her room.

After having studied under Lilli Lehmann in Germany, Miss Houston continued her studies in Paris and Buenos Aires. She then began research into Brazilian magic-ritual songs, later writing a book, 'Popular Songs of Brazil,' published by the Sorbonne in Paris. She was married to Benjamin Peret, French surrealist poet, in 1928.

Miss Houston was a descendant of Sam Houston, liberator of Texas. She appeared in recitals in Carnegie Hall, Town Hall and Lewisohn Stadium, N. Y. She sang last year at the Rainbow Room, Rockefeller Center, N. Y., and this season at the Casbah, new N. Y. nitery.

MABEL ROWLAND

Mabel Rowland, 61, veteran stage actress, writer and director of little theatre groups, died in Hollywood Sunday (21). She had been ill over a year. Death came at the home of a sister, Adele Rowland, also a former actress and the widow of Conway Tearle. Long resident of New York, she had gone to the Coast last year.

Mabel Rowland 20 years ago achieved considerable prominence as a monologist, being compared with Ruth Draper and Beatrice Herford. She also staged plays for the Metropolitan Players, New York, with her husband, Jay Strong. She and her husband became separated several years ago.

A director for the Players for a number of years, Miss Rowland founded the group over a decade ago. The Women's Theatre, designed to aid young Broadway actresses, was also started by her. One of her notable writing efforts was a biography of Bert Williams, the Negro comedian.

WILLIAM GRAY

William Gray, 83, veteran minstrel, died in N. Y., Feb. 16. His real name was John W. Kolb.

After 10 years with the Primrose and West minstrel show, Gray appeared in some of his own plays, later forming the vaudeville act of Gray and Conway, with his late wife, Bertie Conway. He was also one time manager of the Orpheum theatre, N. Y., for Martin Beck. His last association in the theatrical field was as a play manager.

ERNEST KOENIG

Ernest Koenig died Monday (22) in Saranac Lake, N. Y., where he had been a patient since December, 1941.

He was on leave from the foreign department of Universal Pictures, by whom he was employed from May, 1937. He was one of the last Americans to leave Europe (in November, 1941).

He is survived by his widow, Raymonde Koenig, one brother and three sisters.

CAPT. HARRY V. COLES

Capt. Harry V. Coles, former radio actor and announcer, died in Edmonton, Alberta, Jan. 30. As early as 1923 he was a performer on CJCA, Edmonton, and in 1930 he joined the station as announcer, continuity writer and salesman. He had also worked for the Edmonton Bulletin and the Edmonton Journal.

Surviving are his widow and two brothers.

ADOLPH SINGER

Adolph ('Dolph') Singer, 42, author and lyricist, who had been associated with the Harry von Tilzer Music Co., Inc., died recently in N. Y.

He was a member of ASCAP. He was a son of Jack Singer, for years with the Columbia burlesque circuit who died last December.

Surviving are mother, sister and brother.

DAN ELDERKIN

D. T. 'Dan' Elderkin, 66, died in a Regina, Sask., hospital, Feb 7, after a short illness. He had been manager of the Regina Exhibition for 30 years, was the first president of the Western Canada Ass'n of Exhibitions, first president of the Canadian Association of Exhibitions and in 1934 was v.p. of the Western Canada Ass'n.

Surviving are widow and three sons.

HILDA LIGHT CLIFTON

Hilda Light Clifton, 53, former vaudeville pianist, died in Englewood, N. J., Feb. 1. She had toured for years as accompanist to her husband, Herbert Clifton, female impersonator. When she retired from the stage about 15 years ago, Mrs. Clifton was organist at the Fordham theatre, N. Y.

Husband, son and daughter survive.

BETH CAMERON

Mrs. Bert Matthews, 44, known professionally as Beth Cameron, died in N. Y., Feb. 18. She had been a stage actress 25 years until her retirement three years ago. Her last Broadway appearance was in 'Tobacco Road.'

Her husband, also a stage actor, is now in Australia with a USO unit.

BEN WILLIAMS

Ben Williams, who toured exhibitions and carnivals for years, died in New York, Feb. 17. He sold a barber shop in Sydney, Nova Scotia, and organized the Williams Standard Shows, thus getting his show biz start.

ROBERT STEVENS

Robert Stevens, Ontario exhib, died in Sudbury, Canada, Feb. 14. He operated picture house chain in northern Ontario.

Brother is Angelo Stevens, manager of Rideau theatre (Famous Players-Canadian), Ottawa.

GEORGE L. BEEBOUT

George L. Beebout, 35, program director, WFMJ, Youngstown, died there Feb. 22 of leukemia. He was formerly an announcer at WHBC, Canton, and program director of WHKC, Columbus.

Wife and parents survive.

WILLIAM AMSDELL

William Amsdell, veteran stage actor, died in Chiago, Feb. 15.

Son, daughter and sister survive.

EDWARD JESSOP

Edward Jessop, 81, former circus and carnival manager, died in Cincinnati last week. He once was secretary of the Sells-Floto circus.

Jessop had been associated with Gordon W. Lilly, in the Pawnee Bill show, and had managed W. F. Cody's Buffalo Bill show.

ROBERT RICKSEN

Robert Ricksen, 66, of the old legit producing firm of Gazzolo, Klimt and Ricksen, died in Wilmette, Ill., last week.

He had been out of show business for years.

EMIL BALZ

Emil Balz, 67, formerly a minstrel with the Vogel and A. G. Field shows, died in Detroit, Feb. 15.

Widow, two brothers and a sister survive.

WALTER BRYANT

Walter Bryant, around 50, died unexpectedly at his home in N. Y. Thursday (18). Further details in inside legit section.

ANNIE RYAN

Annie Ryan, 78, character actress on stage and screen, died Feb. 14 in Hollywood after a long illness.

CHARLES J. BENNETT

Charles J. Bennett, 52, screen actor, died Feb. 15 in Hollywood following a long illness.

Father of Lewen Pizor, Philly indie exhib and president of United Motion Picture Theatre Owners, died in Philadelphia Feb. 17.

Widow of John C. Matthews, who for years operated and managed the Plattsburg theatre, Plattsburg, N. Y., died in Glens Falls, N. Y., Feb. 18.

Alfred Wyldman, 72, publisher of the Lake Johnston, Sask., Star, died in Expanse, Sask., recently.

Shoe Pinch

Continued from page 3

OPA officials relent and make some provision for Canteen hostesses who give their leather soles for their country, the dance-eager service men will soon have to do their stuff solo, or with each other.

But shoe-rationing is only one of the sore points of Canteen hostessing, according to those who have been regulars at the New York original since its opening. More discouraging, say these gals, most of whom are Broadway actresses, is the way the work has become just that—work. In the early days of the Canteen, they explain, it used to be fun to dance with and talk to the soldiers and sailors there. Not only fun, but inspiring and uplifting.

An Old Story

Much of the reason for the change, the hostesses freely admit, is that going to the Canteen for such a long time has become a familiar story. After a girl has danced with her 1,000th, or 10,000th service man, has heard his views of New York, been admired, asked about theatrical life, and, frequently, asked out for a drink after the Canteen closes, she just can't be expected to think it's all so rapturous as she once did. Or so say some of the girls.

Spoiled

Still others of the girls feel that in some cases the soldiers have been spoiled, that they've had such a fuss made over them and have been told so often that they're heroes they've come to believe it. Hostesses who express the latter opinion note that men at the Canteen are not as polite, nor as appreciative as they were when the spot first opened.

They also point out that it's nearly always the American soldiers and sailors who thus offend most, and who are speediest with requests for telephone numbers, suggestions of dates and drinks after Canteen closing and, occasionally, not too subtle propositions. English, Canadian, Australian and, lately, Free French, rarely step out of bounds in that manner, according to the gals.

But if the femmes have a squawk, so do the service men, if reports are to be credited. It's all very well for an actress to dance and confab with the soldiers and sailors one night a week, say the latter, but too many of the femmes behave as if they think they're Sarah Bernhardt, or Lady Bountiful, and are thereby entitled to a Congressional Medal of Honor, or at least a 21-gun salute by all uniformed men present.

Also, say the boys, the hostesses have become blase about the whole thing. There's no fun trying to dance with a gal who's too tired to step along with you, and no pleasure in trying to make conversation with a dame who knew all the answers and was bored by them during the last war, these same gents assert.

House Reviews

Continued from page 18

OLYMPIA, MIAMI

and with a fast-paced line of chatter, but he strikes out in his own act of impersonations of singing types and a sour routine violin for closing.

Fourth on are Vi and Vilma, 'The Victory Twins' of radio. Pair gives out with a nice brand of harmony. Notable is their interpretation of 'Brazil.' Voices are good but they have obviously been trained more for radio technique than stage. Next to closing spot is held by Harrison and Fisher. This team is handsomely costumed in flame color and purple and their terping technique is laudable. Got a good hand.

Last on is James Barton. Could carry show even if billed alone. His homey, engaging personality clicks with the stubholders. He got long applause with his singing of 'You Made Me Love You' and 'I Can't Give You Anything But Love' and the familiar monolog of the inebriated Irishman and the mad dog was done in his masterful style. It still holds attention all the way. Biz good. *Laur.*

RKO BOSTON

Boston, Feb. 18.
Lou Walters' Latin Quarter Revue' with Ben Beri, Buster West & Lucille Page, Jack Marshall, Bob Fuller Sextet, Jane Wood & Douglas Sylvan, John & Elizabeth Chadwick, line (12), 6 Marvelettes; 'Commandos Strike at Dawn' (Col).

Playing against the holdover of 'Commandos Strike at Dawn,' Lou Walters' traveling revue has to depend on the RKO's transient trade rather than its regular customers, but a fine break in the weather should help the show along.

Barring the mad Apache routine of the Mazzone-Abbott dancers, whose furniture-busting windup brings a terrific response, the show has no standout acts in its present form, yet it supplies enough to keep the customers happy.

Show opens with a can-can production featuring the Wally Wanger line (12), the Bob Fuller Sextet with Jane Wood offering songs, and the Apache routine. Ben Beri follows with comedy juggling tricks, clicking nicely. The second production is romantic in flavor with a 'Bridal Waltz,' Miss Wood and Douglas Sylvan singing the lyrics, while John and Elizabeth Chadwick do the solo ballroom waltz.

Buster West and Lucille Page, with Jack Goodheart, follow up with their standard routine, an annual event here, and always successful. The next production is a Russian interlude with the Kamarov dancers (12), the Six Marvelettes in a tumbling session and the Bob Fuller Sextet.

Jack Marshall offers some business with a hat brim and a sketch on Butch McGurk's induction into the army. It goes mildly here. Show closes on a patriotic note with a lively production entitled 'Americans All.' The layout is not m.c.'d, and doesn't build to a climax, but it's good-looking and generally pretty lively. Biz not too good at opening. *Elie.*

STANLEY, PITT

Pittsburgh, Feb. 19.
Lawrence Welk Orch (14), Dennis Morgan, Rex Weber, Martells & Mignon, Jayne Walton, Bill Kaylor, Terry George, Holly Swanson; 'Powers Girl' (UA).

'Everybody Sing' should be the title of this layout, it's that top-heavy vocally. Flicker star Dennis Morgan warbles flock of tunes, so does Rex Weber, and the Lawrence Welk band has at least three or four who exercise their pipes. Makes for a certain monotony, but it's not emphatic enough to dilute what otherwise is a firstrate lineup.

Morgan works in one at finish, with Max Adkins' house band in pit for accompaniment, and is practically a trailer for his next picture, 'The Desert Song,' since two of his three numbers, 'Mine Alone' and 'Riffs' Riding Song,' are from that operetta. In between he sandwiches an Irish ballad, 'Little Bit of Heaven.' Morgan has a crack baritone and a million-dollar personality. Should stick to the scales exclusively, however; he knows how to tell a story but doesn't know how to pick 'em. Those he told at opening show were more embarrassing than funny.

Flock of changes in Welk band, as result of the war, haven't hurt it any. Repertoire is chiefly out of yesterday's catalog and he gives the oldies a slick treatment. Jayne Walton, band vocalist, smacks over 'That Soldier of Mine' and 'Hip, Hip Hooray.' Featured male vocalist is Bill Kaylor, who does a nice job on 'Smile Will Go Long, Long Way' and 'Moonlight Becomes You.'

Additional acts are Martells and Mignon, three men and a girl they toss around in a spectacular adagio turn, and Rex Weber, who scores heavily with his vocal illusions. Highlight comes when he brings out a dame to sing and she disappears to reveal that he's been her voice. *Cohen.*

EMBASSY, N. Y.

(NEWSREELS)

A varied show is on display here this week but rates below average as to excitement or punch, with only a small amount of war action shots on hand.

Topping the bill is President Roosevelt's speech in which he pledged invasion of Europe. It represents a stirring and forceful message but now and then the chief exec didn't photograph so well, the U camera seemingly having wavered in a couple spots.

Among a miscellaneous number of war-related items is one dealing with the Guadalcanal victory for the Allies and the furloughing of Marines for rest at an unnamed South Pacific port. In the clip taken on Guadalcanal there is a rather gory though not so distinct shot of a lot of dead Japs. Some prisoners are also photoed.

Other material dealing with the war at home or abroad includes decoration of air heroes, U. S. planes for the French, P. T. boats in battle practice, Mexicans in the U. S. Army, wooden ships and women in the war.

Interesting as well as pathetic is a Par special dealing with thousands of Polish refugees who have walked 3,000 miles across Russia to get to Iran, where they have set up a little Poland.

Laughs are in the minority and generally mild, but Al Schacht, baseball clown, in winter training, manages to stir a few ripples. H. V. Kaltenborn, weekly feature here, does an imitation of Hitler in German that is somewhat funny. He answers only two questions this week and isn't on so long but the other Emb feature, Carey Longmire, unnecessarily drags out his stint concerning phoney rumors disseminated by Nazi agents.

A March of Time release dealing with the Red Cross and a Magic Carpet short, both distributed by 20th-Fox, round out. *Char.*

MARRIAGES

Judy Anne Soanes to Robert Joseph Taft, in Santa Ana, Cal., Feb. 11. Bride is daughter of Wood Soanes, 'Variety' correspondent in Oakland.

Roberta Channing to Corp. Jack Perrin, in Hollywood, Feb. 13. Bride is film writer; groom former Coast rep of Crawford Music Corp.

Dorothy Carnley to Eddy Rogers, in Milwaukee, Feb. 22. Groom is orch leader; bride is non-pro.

BIRTHS

Mr. and Mrs. John Larkin, daughter, in Chicago, Feb. 17. Mother, known as Genelle Gibbs, and father are radio performers.

Mr. and Mrs. Morris Bercov, son, in Chicago, Feb. 13. Father is musician at station WBBM.

Mr. and Mrs. James Anderson, son, in Chicago, Feb. 15. Father is with WGN, Chi, sales department.

Mr. and Mrs. Samuel Lala, son, in Philadelphia, Feb. 17. Father is member of WIP studio orchestra.

Mr. and Mrs. Elmer Pickard, daughter, in Philadelphia, Feb. 15. Father is manager of Stanley-Warner Fox theatre in that city.

Mr. and Mrs. Arnold Albert, daughter, in Hollywood, Feb. 20. Father is assistant chief of Warners shorts department.

Mr. and Mrs. Dave Shanahan, daughter, in Pittsburgh, Feb. 15. Father is asst. treasurer of Nixon theatre.

Mr. and Mrs. Hal Coulter, daughter, in Upper Darby, Pa., Feb. 16. Father is sales promotion manager for KYW, Philly.

Mr. and Mrs. Dan Melnick, daughter, in N. Y., Feb. 19. Father is treasurer of the 46th Street theatre, presently housing 'Junior Miss.'

Mr. and Mrs. Brian Donlevy, daughter, in Hollywood, Feb. 20. Mother was Marjorie Lane, of stage and screen; father is the film actor.

Mr. and Mrs. Claude Dorsey, son, in Kansas City, Feb. 10. Father is KMBC newscaster known as John Farmer.

Mr. and Mrs. Donald Mills, son, in Los Angeles, Feb. 18. Father is one of the Mills Brothers, Negro singing group.

Mr. and Mrs. Charles L. Fisk, Jr., daughter, in Kansas City, Feb. 3. Father is orch leader.

Sergt. and Mrs. Allen Anderson, son, in New York, Feb. 21. Father, son of Maxwell Anderson, is currently in cast of 'This Is the Army.'

Mr. and Mrs. Stewart Eckert, son, Feb. 19 in Sacramento. Mother is Greta Nissen, former film star.

Primer For Army Humor

Continued from page 4

the air, cracked, 'Migawd! Supposing I fall off?' We used the line in a homemade vaude show on the post and got a yowl.

Traveling units should get out to the post they're playing a few hours ahead of show-time and nose around a bit. Results will be well worth while. By contacting the public relations and special services offices at each date entertainers can get next to ex-professionals stationed at posts and glean valuable material. Standard gags can be switched with local angle to get much bigger results and much greater appreciation from audiences.

That Local Touch

Olsen and Johnson have succeeded for years by using local figures, hotels, restaurants and the like in their routines while on tour. So have countless other vaudevillians. Camp show entertainers can carry things a step further.

Each camp has its own expressions. Generally, they are similar, and many G.I. words and phrases are universal, but that fine line of demarcation in each instance, if used by comics or m.c's, will endear him to his audience at the outset and provide smoother sailing throughout his turn. Excellent example is the appearance at Lowry Field over a year ago of Billy House. Talking with some of the soldiers stationed here before going on, rotund comic got several local angles he used to excellent advantage. One G.I. expression, which cannot be printed (as is the case with many of them, unfortunately), was switched for House. When he was being harried by a stooge in khaki, House turned on him and bellowed: 'Blow it out your barracks bag!' The resulting laughter shook the windsocks on the hanger line a mile away.

When House claimed 'I can lick my weight in second lieutenants,' even the shavetails laughed. Comics should have enough material on hand to be able to switch off to suit the occasion. For instance, a joke about soldiers walking gets much better response from a line outfit than from an audience composed of Air Force men, whereas aviation gags won't get near the response from Infantry and Field Artillery units.

Excellent example of that is a gag House did with Eddie Garr at Lowry Field:

House: In the last war, I was in the balloon observation corps.

Garr: Were you an observer?

House: No, I was a balloon.

When they played a quartermaster date, they had switched the gag to read:

House: In the last war, I was in the motor truck corps.

Garr: Were you a truck driver?

House: No, I was a truck.

Lew Black, an ex-vaude comic who is now Pvt. Louis Slavan of the Army Air Force, has done wizardry with switching old material and giving it soldier slants in a weekly radio broadcast from Lowry Field service club. Recently he switched an oldie like this:

Lew: There I was—right in the middle of no man's land.

Hal: Where's no man's land?

Lew: The WAAC barracks!

It got a solid laugh. The old buildup formula was utilized to fine results. It was a play on a situation that is true in every camp, and comics are welcome to it:

Hal: You're got an easy life here. Think of the men in Guadalcanal, fighting the jungle swamps and slime, the Jap, the insects.

Lew: Yeah.

Hal: Look at the men in Africa, battling sand storms, dodging air raids, sleeping in fox-holes, fighting the Nazis. That's tough!

Lew: Yeap.

Hal: How about those men in Alaska, freezing in sub-zero temperatures, battling Jap landing parties, fighting and freezing. What could be tougher than that?

Lew: Trying to get a Colfax street car on a Saturday night!

(The Colfex car is the one that takes soldiers from the post to downtown Denver. Every camp has a similar car or bus that can be substituted.)

No Off-Color Stuff

Too many comics come in with the belief that they need blue gags for all-male audiences. That isn't true. In the first place, all the blue gags get around before the comics do and most of the off-color lines they pull are old hat. Secondly, the audiences aren't always all male, because many camps now have female civilian employees who drop in to the theatres at show-time. Officers' and noncoms' wives and children are often in evidence, too. Soldiers don't expect dirty material because they can make up dirtier and funnier remarks themselves. They prefer clean comedy every time, although they certainly won't sulk at a good risque crack.

And let the comic beware who thinks he's playing to 'squares.' The radio has sharpened the soldier's appreciation of comedy—just as it has sharpened all of America's—and he is a much better critic of comedy than you're sometimes led to believe. They know corn when they hear it and they'll plow it under every time.

Capra's 'Prelude to War' To Be Publicly Shown

Washington, Feb. 23.

'Prelude to War,' the Frank Capra production made for the Army, is scheduled for public release some time after the launching of 'At the Front,' Darryl Zanuck's official color film of the North African operations. 'Front' has its first public showings Thursday, with Warner Bros. handling distribution for the War Activities Committee. This pic was presented at a preview to WPB bigwigs here on Friday (19).

'Prelude' is the film which caused Senator Rufus Holman, of Oregon, to shout 'New Deal propaganda' and 'build up for a Roosevelt fourth term' on the floor of the Senate. After it was brought here and run off for Congressmen, last week (16), Holman charged indignantly that it had been cut since he first saw it, with the objectionable parts removed.

The War Department promptly shot back a denial asserting in a formal statement that 'the picture shown to Senator Holman today is unchanged from the picture previously shown to him.'

At any rate, even Holman now admits that the 'Prelude' version which the public will view is not New Deal propaganda and will not, in effect, be tampering with votes to be cast in the 1944 election.

No OWI Change

Continued from page 2

are asking for educational films showing American life and industry.

Mowrer, Whitney Resign

Monday's reorganization announcement also disclosed the resignation of Edgar Ansel Mowrer, former foreign correspondent, who has been a member of the Overseas Planning Board, and William Dwight Whitney, N. Y. lawyer, who has been chief of the OWI's 'intelligence panel.' The expansion of OWI operations through the medium of the radio, films, and written word, and the establishment of 26 outposts, was reported.

The technical phase of the reorganization provides for seven overseas regional divisions, each with a top man in charge of all activities, and a revamped planning board to be headed by Elmer Davis, OWI boss. Operating with Davis will be Robert Sherwood, as vice-chairman. Milton Eisenhower, associate director of OWI, Gardner Cowles, Jr., Director of Domestic Operations; Ferdinand Kuhn, Deputy Director of the United Nations Information policy; Joseph Barnes, Overseas Operations Director in N. Y.; and Owen Lattimore of S. F., in charge of Pacific operations.

The regional setups will be as follows:

Region 1: United Kingdom and Eire, Australia, New Zealand, India, South Africa—Ferdinand Kuhn, Chief.

Region 2: France, Belgium, North Africa, Italy, Spain, Portugal—Percy Winner, Chief.

Region 3: Germany, Austria, Holland and Switzerland — Douglas Miller, author of 'You Can't Do Business With Hitler,' Chief.

Region 4: Norway, Denmark, Sweden, Finland and the Baltic States—Bjorne Braatoy, Chief.

Region 5: Turkey, Greece, Czechoslovakia, Poland, Jugoslavia, Hungary, Rumania and Bulgaria—Robert Parker, Chief.

Region 6: Egypt, Iran, Iraq, Syria, Lebanon—(Vacant.)

Region 7: Japan, China, Indonesia, Philippines—George Taylor, Chief.

Pix Biz Important In Selling Rationing

Washington, Feb. 23.

The film industry is playing an important part in the launching of canned goods rationing which starts next week. Working with OPA and OWI, the industry has an important hand in two newsreel features and an animated cartoon speeling out the new program to the housewives in one-syllable words and pictures.

Most ambitious to the jobs is the six-minute cartoon done as a free will offering by the Screen Cartoonists Guild of Hollywood. Explaining point rationing, it was made in Leon Schlesinger's studio with a special music score dubbed in as a contribution of the Warner Bros. music department.

Columbia is distributing for the War Activities Committee. National release date is Thursday (25).

The second of the two newsreel features was made over the weekend in Washington by Government photogs with negatives given to the five newsreel companies. It will be released later this week. Featured are OPA administrator Prentiss M. Brown showing how to shop in a grocery store sequence, and Director of Economic Stabilization James M. Byrnes giving a prepared statement. The general subject is shopping under point rationing.

First of the two subjects, out last week, dealt with consumer registration for canned goods rationing.

A&C's 'Navy'

Continued from page 3

mining the war effort south of the Rio Grande.

Rather than take a chance of a repetition on 'Navy' U was satisfied to duck releasing the film. However, a company official recently here on a tour suggested that times may have changed enough to think about dusting the pic off. Arrangements were thereupon made to show the film to Ambassador Jefferson Caffery for his opinion. He said he saw no objection.

U had taken the precaution, however, to insert a special title at the beginning explaining that no disrespect to the U. S. Navy was meant by the film, that it was purely a comedy and that it was not representative of the typical bluejacket's behavior.

Although 'Navy' made just as much sport of the armed services as 'Buck Privates' did, change in the war situation is believed to have led the Ambassador and members of the Brazilian Ministry of War (who were among the chief beefers about 'Buck Privates') to take a more lenient attitude. 'Privates' was released just before the U. S. entered the fray and the outlook at that time was much blacker.

Accordingly, 'Navy' — billed as 'Marinheiros de Agua Doce'—opened at the Plaza here recently and has been hitting top grosses. That's in line with the big biz other newer A. & C. pix have been doing here while 'Navy' was gathering cobwebs. Released during the interim were 'Rio Rita' and 'Keep 'Em Flying,' with 'Ride 'Em Cowboy' coming up shortly. 'Rio Rita' did particularly well, partially because of the presence in the cast of Brazilian terper Eros Volusia. It earned a second week at the Metro.

Adapt U. S. Pix

Continued from page 3

are overlooking the fact that these represent only a small proportion of the much greater potential market which could be opened up among 1,000,000,000 non-English speaking people if more attention were given to foreign preferences. He said that U.S. distribs have mistaken passive acceptance of American films for complete endorsement and that foreign markets in pivotal points are being slowly lost.

Gould is scheduled to meet with Government officials in Washington this week to explore his plans further.

Major companies have in the past used Spanish and Portuguese dialog, wherever the story was found suitable for such Latin-American sound track, rather than superimposed titles. Government officials, however, are interested in the idea of preproduction plans to ensure use of this method in a greater number of pictures and with a greater number of languages.

Academy Candidates

Continued from page 3

power, and a vote is a vote for a' that.

Naturally the Academy banquet March 4 at Ambassador hotel is the main topic of conversation wherever the mob holds forth (that is, when they're not playing gin rummy). Piecing the many conversations and guesswork together, one arrives at these conclusions as to which way the Oscars will go. The wise money is riding with:

'Mrs. Miniver' as the best picture.

James Cagney, the best actor.

Greer Garson, the best actress.

William Wyler, the best director.

William Bendix, best supporting actor.

Agnes Moorehead, best supporting actress.

'White Christmas' (Irving Berlin), the best song.

'Mrs. Miniver,' best screenplay.

'Woman of the Year,' best original screenplay.

'Holiday Inn' (there's Berlin again) or 'Yankee Doodle Dandy,' best original picture story.

'Tap the Wild Wind,' best special effects.

'Der Fuehrer's Face,' best cartoon.

'Marines in the Making,' best one-reeler.

'Beyond Line of Duty,' best two-reeler.

'Yankee Doodle Dandy,' best scored musical.

'Now, Voyager,' best scored drama.

In the Winners' Circle

Considered 'in' are 'Mrs. Miniver' as the picture; William Wyler, its director; James Cagney, for his performance in 'Yankee Doodle Dandy'; Greer Garson, for 'Miniver' and Irving Berlin's 'White Christmas' as the top song written for a film. The others may have a bit of a fight on their hands.

Metro's stiffest competition for 'Miniver' will be from one of its own, 'Random Harvest.' Warners, however, will be in there pitching for 'Yankee Doodle Dandy.' Metro has another double in directing ranks, with friends of Mervyn LeRoy said to be making a spirited bid for his work on 'Random Harvest.' Cagney's competish will come from Ronald Colman's corner as a tribute to his performance in 'Random Harvest.' Former is prexy of Screen Actors Guild and well liked by the 5,500 extras, and that's a decided advantage. Bette Davis is again very much in contention for her work in 'Now, Voyager,' but the smart money is riding with the star of 'Miniver.' Giving Oscars to Miss Davis is getting to be too much of a habit—like voting for FDR.

Van Heflin will poll a strong vote for his supporting work in 'Johnny Eager,' but the consensus seems to favor Bendix in 'Wake Island.' In the first three should be Walter Huston for 'Dandy,' Agnes Moorehead ('Magnificent Ambersons') will get her stiffest fight from Teresa Wright ('Miniver' and 'Pride of Yankees').

Biggest upsets may come in the writer division. 'Miniver,' screenplayed by Arthur Wimperis, George Froeschel, James Hilton and Claudine West, is the pre-election favorite, but 'Pride of the Yankees,' scripted by Jo Swerling and Herman J. Mankiewicz, will be in there all the way as the best written screenplay. Paramount's 'Wake Island' writers, W. R. Burnett and Frank Butler, may give Metro's 'Woman of the Year' duet, Ring Lardner, Jr., and Michael Kanin, a run for their votes as the best original screenplay. Best original picture story shapes up as a hoss race between Irving Berlin's 'Holiday Inn' and Robert Buckner's Yankee Doodle Dandy.'

Adolf Won't Like This

In the short subject group, the bronze statuettes seem earmarked for Walt Disney's 'Der Fuehrer's Face' as the best cartoon; Pete Smith's 'Marines in the Making,' best one-reeler; Warner's 'Beyond the Line of Duty,' best two-reeler. For color photography, the popular choice lies between 20th-Fox's 'The Black Swan' and Walter Wanger-Universal's 'Arabian Nights.' Highest achievement in black - and - white cinematography looks like a tossup between Warners 'Kings Row' and 20th's 'This Above All.' In the editing bracket, 'Miniver' may add another Oscar to Metro's collection, which will give the studio something to be lionized for and Leo something to strut about.

Scoring competition, as in previous years, is the most difficult to judge, because, according to men who know music best, it's generally a dark horse that wins. Ray Heindorf, long rated one of the top scorers in the biz, and his running mate on 'Dandy,' Heinz Doemheld, are the choice of the handicappers, with Georgie Stoll and Roger Edens certain to be in the running for their work on Metro's 'For Me and My Gal.' In the dramatic or comedy scoring category, Max Steiner is on the rail with 'Voyager.' Herbert Stothart won't be running far behind on 'Random Harvest.'

In the documentary, special awards and technical divisions guessing is extremely hazardous as favorites are a dime a dozen. Contests will be hotly run off, with no runaway in sight. Certain for a special citation is Noel Coward's 'In Which We Serve,' as the best foreign import of the year 1942. Many would like to vote it the best picture of the whole shebang.

Wyler Hot Fave

Hollywood, Feb. 23.

Hottest popular favorite on the entire list of candidates is William Wyler, now a major with the Signal Corps in the thick of the fighting in North Africa. Eight times he has had a picture nominated for the award, but never quite made the grade.

This time he has an almost positive winner in 'Mrs. Miniver,' but many times before the picture won where the director didn't. He looks 'in' but there's a terrific campaign afoot for another Metro director, Mervyn Le Roy.

Farmer McCrea Co-Ops With Agriculture Dept.

Washington, Feb. 23.

Joel McCrea, film star, may make some teaching shorts and also address farmers' meetings to plug the Department of Agriculture food production program, 'Variety' learned here.

Although the Department announced last Wednesday (17) that McCrea had offered his assistance—and had concluded a series of conferences with Secretary Wickard and other Department officers, government biggies refused at the time to say what they had in mind for the actor.

'It is all still in the discussion stage,' one official told 'Variety.' 'Various projects have been discussed. Some of them have to do with acting and some with addressing farmers' meetings.

'While lots of stars own ranches and farms, McCrea actually works at farming and makes money at it. He would be a useful man. The final decision of what he will do, should be announced within a month.'

'Variety' disclosed two weeks ago that the Department of Agriculture and the Office of War Information are developing a program for shorts on food conservation and growing. Actors had not been selected for any of these pictures, but there is the strong possibility that McCrea will be featured in them, possibly as narrator as well as star.

In its official announcement, the Department of Agriculture said:

'A successful cattle rancher in Ventura county, Calif., Mr. McCrea is a cooperator in Department of Agriculture farm programs. He expressed the belief that his interest and experience in farming best fitted him to make a contribution to the war effort by assisting in the nation's food production program. Mr. McCrea operates a 3,000-acre ranch.

'The Department said that definite plans for utilizing Mr. McCrea's services are being developed.'

Joe Brown Delayed En Route to Aussie

Sydney, Feb. 23.

Although timed to play Australia in February for USO-Camp Shows, Inc., Joe E. Brown hasn't shown up to date. USO local representative Herschell Stuart figures that Brown decided to stop over on the Fiji and Noumea Islands to entertain General MacArthur's men before coming on to Australia.

Colonel Woodward, in charge of American Army entertainment, said Brown was last reported in Hawaii, but presumed he was now in Noumea with the USO unit currently playing that spot.

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